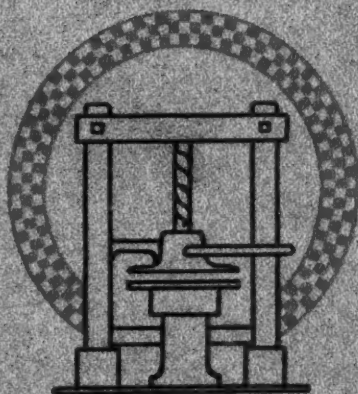


THE INLAND PRINTER



APRIL..... 1907
VOL XXXIX N°1 PRICE 30¢

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering with many
interesting modern examples, together with tables
and measurements valuable to constructors
of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

The Kalamazoo Paper Company

Makes a specialty of its line of

Sylvan Cover

Made in ten colors and in Antique, Plate and Crash finishes.
Also Box, Mat and Photo-mount Papers in same colors.

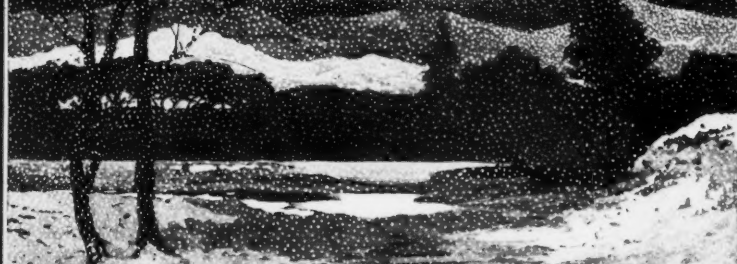
SEND FOR OUR NEW SAMPLE-BOOK

We also make Ledgers, Bonds, White and Colored Flats.
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KALAMAZOO PAPER COMPANY
KALAMAZOO, MICHIGAN



SNOWFLAKE ENAMEL



THE PERFECT PRINTING PAPER



WHEN YOU BUY

enameled paper you want to know what is beneath the surface, for the enamel oftentimes covers a multitude of lumps, and one lump will ruin a valuable half-tone plate in a jiffy and delay the run for days.

Many mills are equipped to do coating only, and buy their body stock from other mills. Snowflake Enamel, the perfect printing paper, is made complete in the old Cumberland Mill (the first to make coated paper in the United States, 1881).

This mill is old-fashioned only in its honesty and thoroughness — its equipment is the very latest and its product the best that money and experience can produce.

If you would know all about Enameled Papers, especially Snowflake Enamel, the perfect printing paper, send for our elaborately illustrated brochure on Snowflake.

The April numbers of *Printing Art*, *American Printer* and other high-class technical journals are printed on Snowflake.

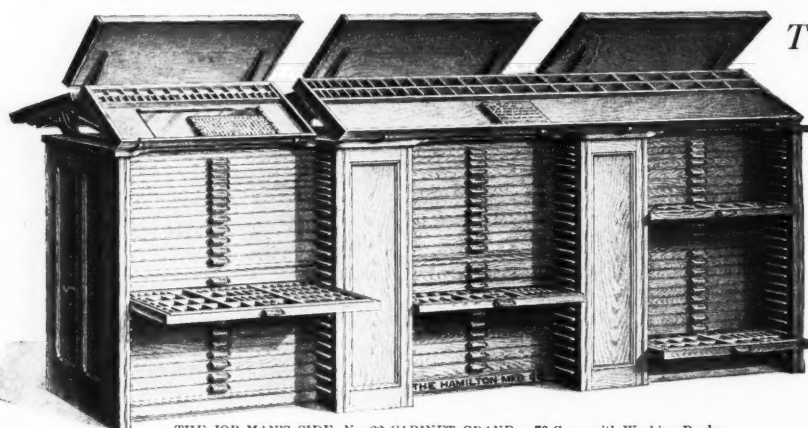
J. W. BUTLER PAPER CO.
CHICAGO

HAMILTON QUALITY

Is exemplified
by our Trade-
mark—

*"Wood Goods—
Good Woods"*

The finest products of the forests are used in building our Furniture. This imparts the strength, which is so essential.



THE JOB MAN'S SIDE, No. 22 CABINET GRAND—70 Cases with Working Banks.

The CABINETS GRAND

Embody every economic feature possessed by other popular Cabinets. They have

**The Extension Fronts,
Varying Depth of Cases,
Steel Runs,
Working Bank,
Lead and Slug Rack,
30-in. Space and Quad Case,
Three-case Tilting Brackets,
Galley Rack, and Sort Drawers
which open from the News Side.**

THE news and job compositors work on opposite sides and there is no interference of workmen. Six men can work at the No. 22 Cabinet Grand without interruption. Contains a total of seventy Cases, in three tiers, with six additional Cases on top, resting on three pairs of Three-case Tilting Brackets. Also contains ten Sort Drawers and sixteen Galley Shelves. The job side equipment includes a No. 8 Bettis Lead and Slug Case and a Thirty-inch Space and Quad Case.



THE NEWS MAN'S SIDE, No. 22 CABINET GRAND—3 pairs of News Cases with Galley Racks and Sort Drawers.

OUR NEW CATALOGUE, recently issued, describes the Cabinets Grand in detail, with complete illustrations. These new Cabinets can not fail to interest the progressive printer who is looking for all that is modern in Type Cabinet construction. If you haven't a copy, write to us, or to your dealer.

DON'T FORGET that we make **WOOD TYPE** that is guaranteed to be uniform in height. Our large, new Catalogue of Wood Type faces is ready for distribution.



The **Hamilton Mfg. Co.**

Main Office and Factories, TWO RIVERS, WIS.
Eastern Office and Warehouse, RAHWAY, N. J.

A VALUABLE LINE GAUGE, GRADUATED BY PICAS, MAILED FREE TO EVERY ENQUIRING PRINTER

SUBSTITUTION IS DANGEROUS!

When a man tells you he wants Old Hampshire Bond it isn't the result of mere fancy. He *knows* he wants it, and he knows *why*.

You may succeed in changing the paper once or even twice, but the idea remains in your customer's head.

You may smother the idea for the time, but you can't drive it out.

Your customer knows

OLD HAMPSHIRE BOND

is a paper of the highest quality, and he knows you do not keep it or that you hesitate to supply it.

His natural inference is that when he wants something of quality he must change printers. That's a simple line of thought.

And there is no reason why you should not push Old Hampshire. It's the most profitable course. If you don't see why, write us. We are working with *you*.

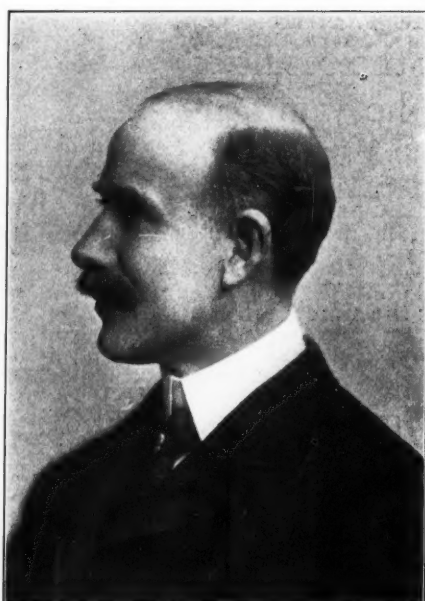
Hampshire Paper Company

*The only Paper Makers in the World making Bond Paper
exclusively*

South Hadley Falls, Mass.



THERE IS NO GREATER PROOF



'of inherent merit than increased sales and popularity.

IN 1901 we moved to the present quarters in New York, occupying the whole of a six-story building running through from Pearl to New Chambers streets. At that time this house had been founded **FIFTY-TWO YEARS**. With the closing of 1906, the business at the New York factory alone had increased nearly **100 per cent OVER WHAT IT WAS in 1901.**

The fame of our "Star" Roller Composition has been carried throughout the Printing Universe and is now practically the only grade used in Spanish-American printing-offices.

There are names of firms on our books who have been dealing with us for fifty years; not many, as but few houses last that long. There are quite a number who have been with

us for forty years, still more for thirty, twenty and ten. Why do they continue with us when there are others in our line who will quote much lower figures? There must be a reason, and it is **QUALITY.**

MY GUARANTEE is known to be as good on Rollers as that of the United States for its bonds; those dealing with me appreciate it. Is it worth anything to you to deal with a firm like that?

Herbert M. Bingham

BINGHAM BROTHERS CO.

FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - 406-408 Pearl Street

PHILADELPHIA - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland



Brown & Carver Cutters

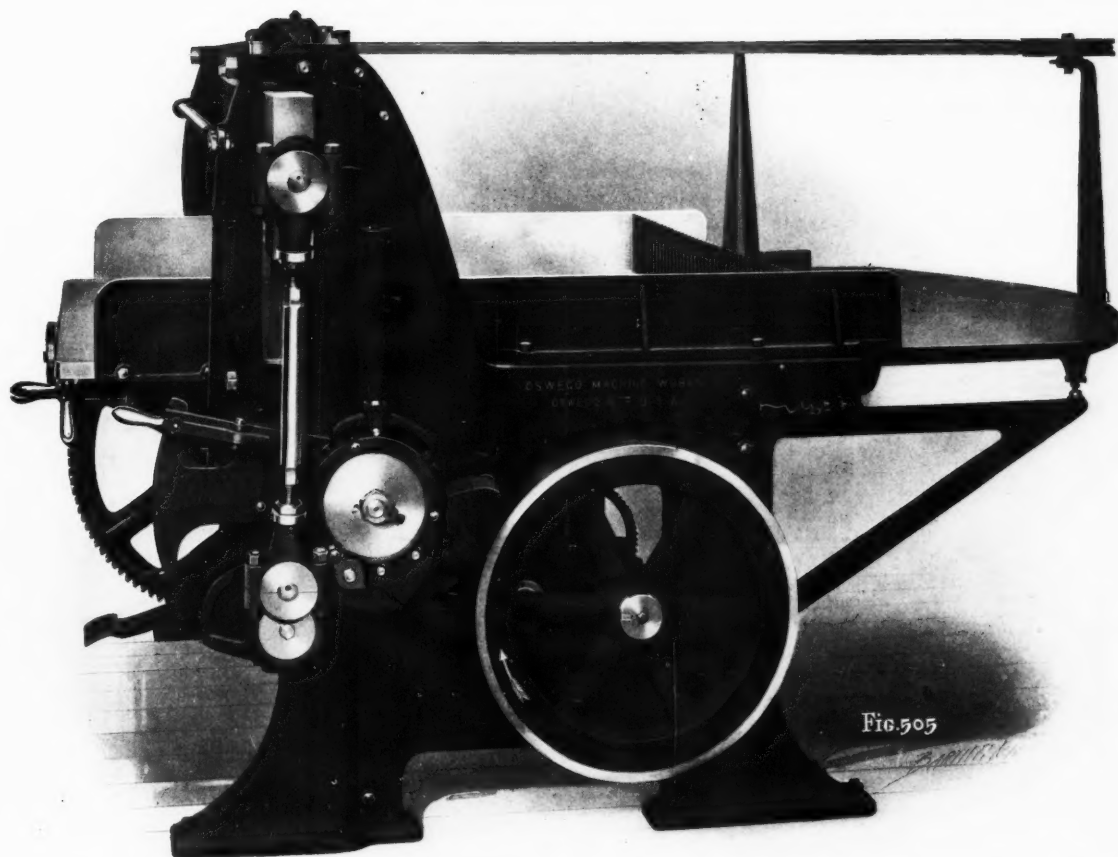


Fig. 505

VARIABLE AUTOMATIC CLAMPING PRESSURE (useful for freshly printed stock or work which it is desired not to indent) and **Changing from Self-Clamp to Hand-Clamp**, or the reverse, without any change of adjustment, are some of the features which are on the latest improved Brown & Carver "Label" gold-medal cutters only. Automatic-Clamp Brown & Carver cutters are designed to cut accurately the greatest output per day possible.

Oswego Machine Works, Oswego, N. Y.

NIEL GRAY, Jr., Proprietor

CHICAGO OFFICE: 277 Dearborn St.
J. M. IVES, Manager

NEW YORK OFFICE: 150 Nassau St.
W. S. TIMMIS, Manager

Brown & Carver and Oswego Cutting machines are made in SEVENTY different sizes and styles. We have the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. Every distinct advance in the art of cutting has been original with the BROWN & CARVER cutting machines. Each machine of the SEVENTY sizes and styles has several points of excellence on BROWN & CARVER cutters alone.



Acquire

The **H.D.** Book Ink
Habit

It PAYS!

The Queen City Printing
Ink Co.



CINCINNATI, 1913-1935 South St.
CHICAGO, 345 Dearborn St.
BOSTON, 147 Pearl St.
PHILA., 11th and Hamilton.
KANSAS CITY, 6 W. 14th St.

PEERLESS
I AM THE  BLACK IMP



I am the Black used in the ink that printed The Inland Printer.

I am the pinnacle of perfection in making fine art printers' inks.

I mix in varnish without thickening—make inks flow and distribute, and print perfectly.

Send for my book—it tells you what I am, who uses me, and why *you* should use me.

A sample package will be sent to those who wish to try me.

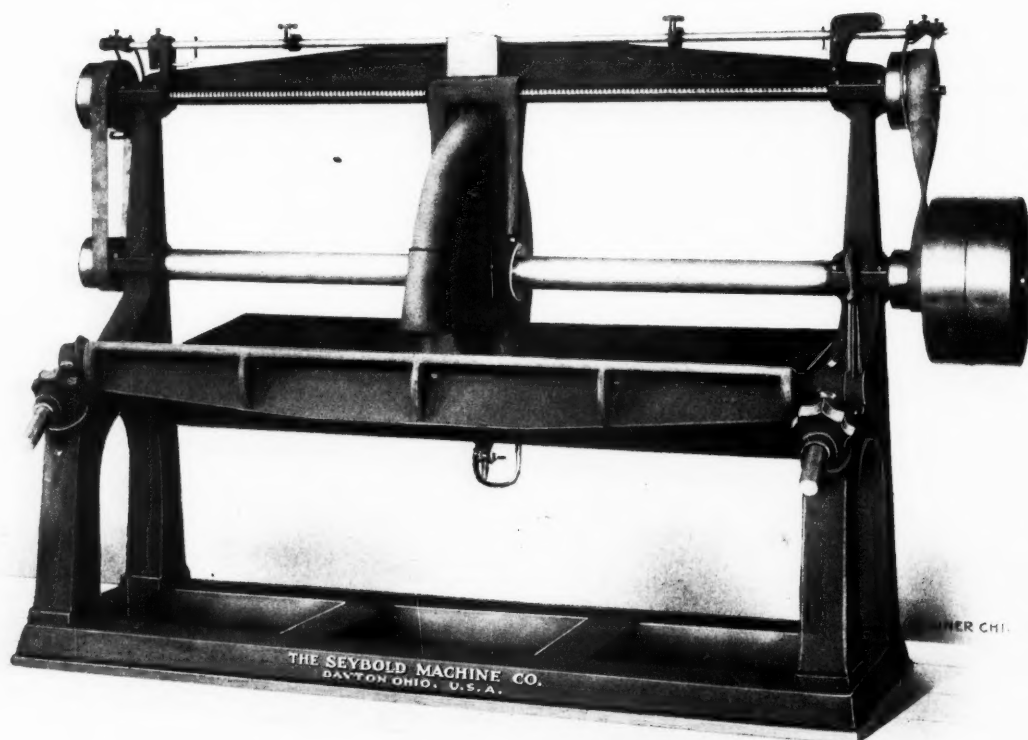
I am made by the Peerless Carbon Black Co., of Pittsburgh, Pa.

I can be obtained from

Binney & Smith Co.

81-83 Fulton St., New York, N. Y.

Seybold AUTOMATIC KNIFE Grinder



Will grind knives *absolutely* straight.

Will grind *any bevel*.

Will grind knives *quicker*.

Will *not burn* the knives.

Will require *less power*.

Will occupy *less space*.

IF YOU HAVE THREE OR MORE CUTTING MACHINES IT WILL PAY YOU
TO WRITE FOR FURTHER PARTICULARS.

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Main Office and Factory, DAYTON, OHIO
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OF
LITHOGRAPHING & LETTER PRESS
PRINTING INKS

CINCINNATI CHICAGO TORONTO BUENOS AIRES
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PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. ✧ Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. ✧ Write us for detailed information as to its cost, application, etc. ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧
NOTICE—Paraloid is adapted for Flat Bed and Rotary Presses. ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧

Manufactured Only by : : : **The Ault & Wiborg Co.** CINCINNATI, OHIO
(Sole Licensees for America)

NO-WASH-UP A Boon to Lithographers and Letterpress Printers

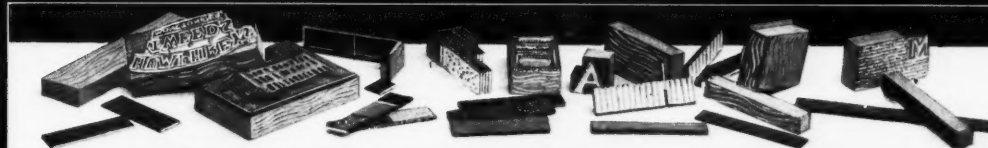
FOR EITHER CYLINDER OR JOB PRESSES

BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. ✧ Write us for sample and give it a trial, **WHICH WILL CONVINCE YOU.**

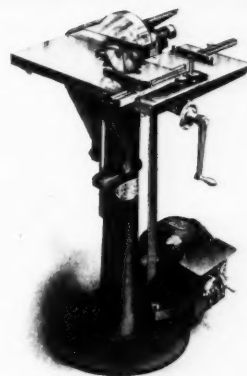
In 75-cent and \$1.50 cans.

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Every Man in the Shop will Turn to the MILLER Saw-Trimmer

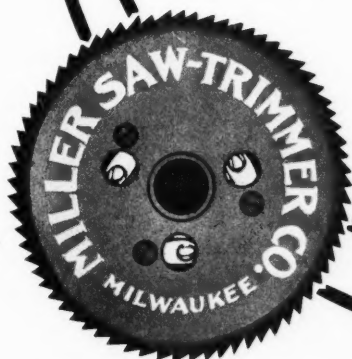


WE are keen on having you take a Miller Saw-Trimmer on our thirty-day trial proposition. Long before the time is up every man in the shop will turn to it for aid in a dozen and one different ways, and you would as soon give it up as you would discharge your skilled help. The great value of the Miller Saw-Trimmer is that it does all of its work *to the point system*; and yet it is so simple that no special skill is required to make it do everything of which it is capable. It trims, mortises and undercuts plates, makes bevels for tacking or patent register hooks, miters rule, saws slugs without burring or finning, or trims off their ribs and shoulders, etc.



Sold on thirty days' trial. Write for further information.

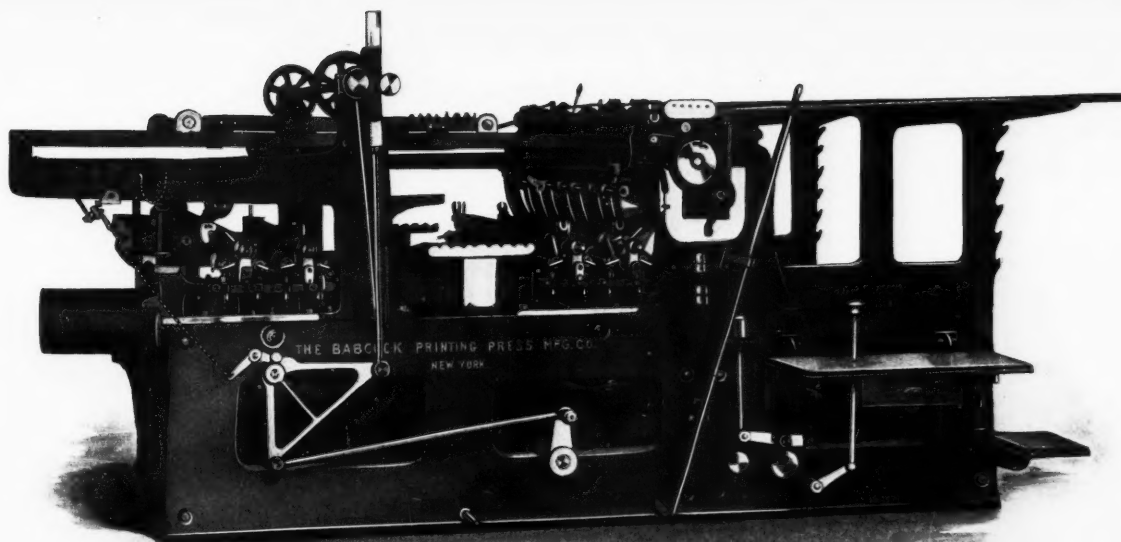
Miller Saw-Trimmer Company
MILWAUKEE, WISCONSIN



THE HALL-TAYLOR CO., MILWAUKEE

Designers
Engravers
Electrotypers
Printers

THE FRANKLIN COMPANY
ESTABLISHED 1861
346-350 Dearborn Street CHICAGO



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

The Babcock Optimus

The Babcock Optimus

It is possible that we have lately lost the biggest prospective order that we ever had because of our inability to furnish a half dozen Optimus presses with measurable promptness. These five or six were considered only a few, enough to tide the customer over until we could complete his order for thirty to forty machines. The order was absolutely ours, without cavil, and without the consideration of any other press than the Optimus.

A reputation for excellence may prove embarrassing even when it is most flattering. Though our manufacturing facilities are four times as great as they were four or five years ago, they seem of no use to us in this case. Other customers have pre-empted them to the limit, and have the prior claim upon them. Our regret in the one instance is allayed by our gratitude in the other.

The Babcock Optimus

SET IN BARNHART OLD STYLE

Quick as a Wink

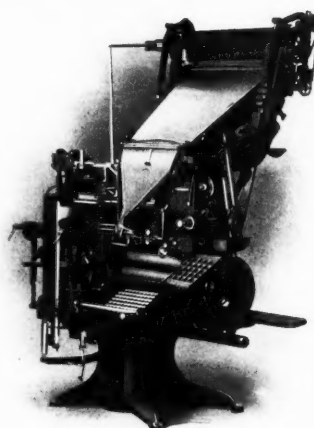
the touch of a lever throws in the two-letter attachment, and in any part of a line of Roman the operator may compose a word in italic, small caps or boldface.

Quick as a Wink

the touch of a lever throws into use the upper or lower magazine, as may be required, and two entirely different faces are ready for his use on the

Quick as a Wink

in less than a minute, if a still greater variety of faces is desired, he can remove either the upper or lower magazine and substitute one containing two entirely new faces.



Quick-Change
Model 4
DOUBLE
MAGAZINE
LINOTYPE

A ONE-MAN MACHINE

embodying 2 magazines—2 sets of two-letter matrices—4 different faces—360 characters from one keyboard of 90 keys only.

Even the oldest Linotype user and most experienced operator stands amazed and delighted while witnessing the wonderful versatility of this latest product of our factory.

It Annihilates Time and Competition

MERGENTHALER LINOTYPE COMPANY

NEW YORK
NEW ORLEANS

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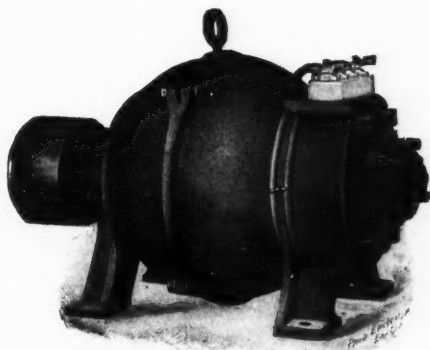
CAPE TOWN
John Haddon & Co.

BUENOS AIRES
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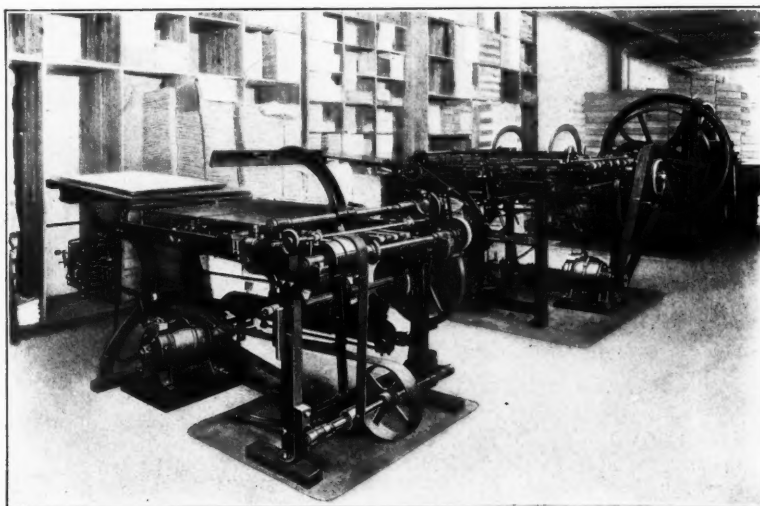
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OF SUPERIOR DESIGN AND CONSTRUCTION



ROUND TYPE MOTOR.



Modern Bindery—Sprague Electric Motors operating Folders, Smashers, etc.

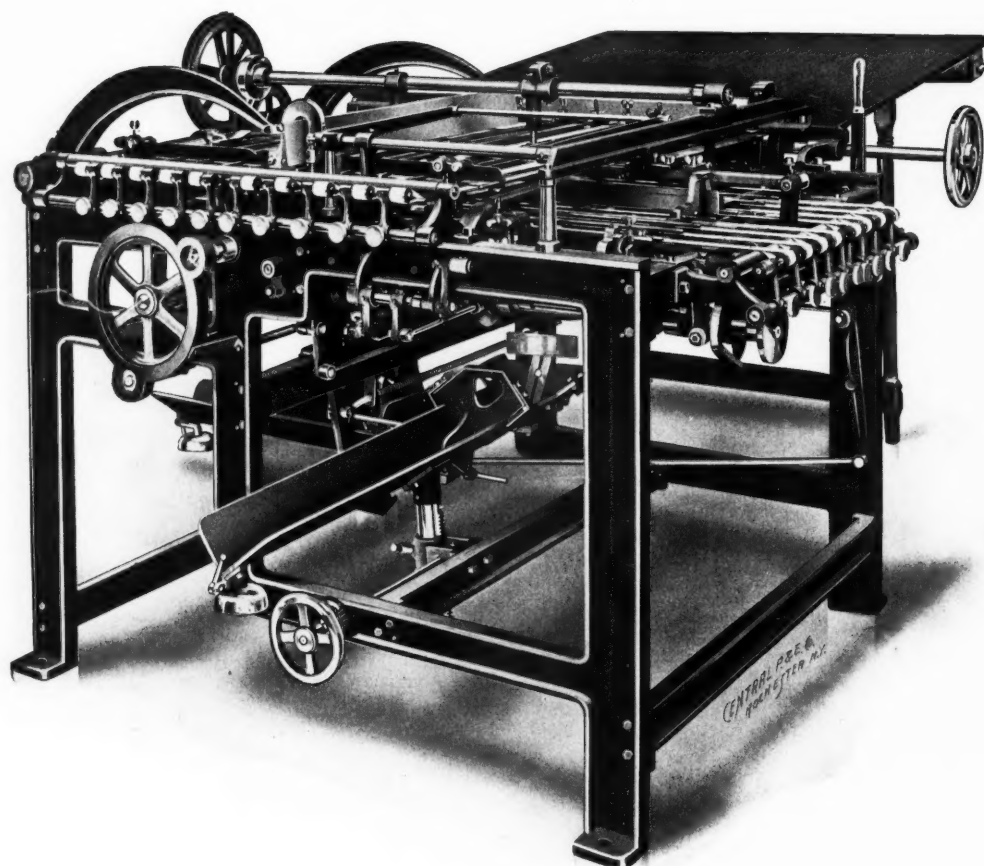
Printers, Bookbinders, Engravers, Lithographers, and others, have testified to the importance of using Sprague Electric Motors in their plants, because of the economy and efficiency of the service they render. Bulletin No. 2214 illustrates many kinds of equipments and will be sent free to any one interested.

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Another New One

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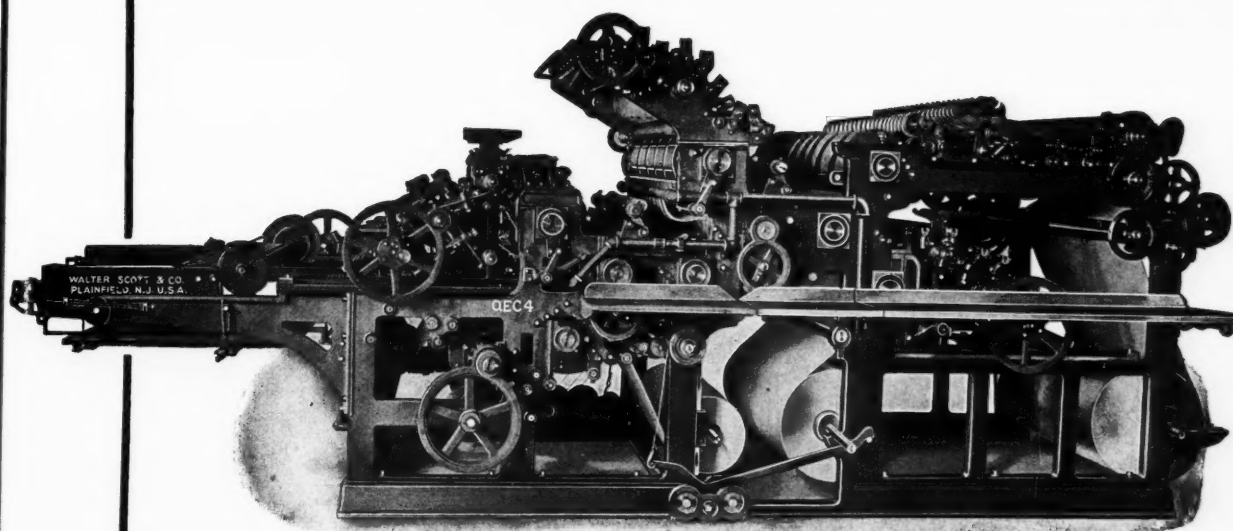
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Erie, Pa., U. S. A.

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150 Nassau Street

London, W. C., J. Collis & Sons
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Chicago,
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121 Plymouth Place



DO NOT DELAY LONGER

BUT INVESTIGATE AT ONCE THE

Scott All-Size Rotary

WHICH CUTS OFF AND PRINTS

ANY LENGTH OF SHEET

AT A SPEED UP TO

7,000 per Hour

AND DELIVERS THE PRODUCT

FLAT ON A DELIVERY TABLE

READY FOR FOLDER OR PAPER CUTTER

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ESTABLISHED 1830

Coes' Price-list is different, too.

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		COPYRIGHTED, 1904.											
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1	20	12.71	13.02	13.33	13.64	13.95	15.64	15.98	16.32				
2	13.98	14.32	14.66	15.00	15.34	17.20	17.57	17.95					
3	14.61	14.95	15.29	15.63	15.97	17.98	18.36	18.77					
4	15.62	15.99	16.36	16.73	17.10	18.76	19.16	19.58					
5	15.12	15.48	15.84	16.20	16.56	17.94	18.33	18.72	19.10				
6	16.63	17.02	17.42	17.82	18.22	19.73	20.16	20.59	21.01				
7	17.39	17.79	18.21	18.64	19.06	20.62	21.07	21.52	21.97				
8	18.56	18.96	19.38	19.80	20.22	21.82	22.29	22.76	23.23				
9	19.61	20.02	20.44	20.86	21.28	22.92	23.42	23.92	24.42				
10	20.66	21.08	21.50	21.92	22.34	24.02	24.54	25.06	25.58				
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12	22.76	23.19	23.62	24.04	24.46	26.22	26.77	27.30	27.82				
13	23.81	24.24	24.67	25.09	25.51	27.28	27.84	28.38	28.92				
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17	28.01	28.44	28.87	29.29	29.71	31.60	32.20	32.78	33.36				
18	29.06	29.49	29.92	30.34	30.76	32.68	33.29	33.88	34.47				
19	30.11	30.54	30.97	31.39	31.81	33.74	34.36	34.96	35.56				
20	31.16	31.59	32.02	32.44	32.86	34.80	35.43	36.04	36.65				
21	32.21	32.64	33.07	33.49	33.91	35.74	36.38	36.99	37.60				
22	33.26	33.69	34.12	34.54	34.96	36.68	37.33	37.95	38.57				
23	34.31	34.74	35.17	35.59	36.01	37.58	38.24	38.87	39.50				
24	35.36	35.79	36.22	36.64	37.06	38.48	39.15	39.79	40.43				
25	36.41	36.84	37.27	37.69	38.11	39.54	40.22	40.87	41.52				
26	37.46	37.89	38.32	38.74	39.16	40.60	41.29	41.95	42.61				
27	38.51	38.94	39.37	39.79	40.21	41.66	42.36	43.03	43.70				
28	39.56	40.00	40.42	40.84	41.26	42.72	43.43	44.11	44.79				
29	40.61	41.04	41.47	41.89	42.31	43.78	44.50	45.19	45.88				
30	41.66	42.09	42.52	42.94	43.36	44.84	45.57	46.27	46.97				



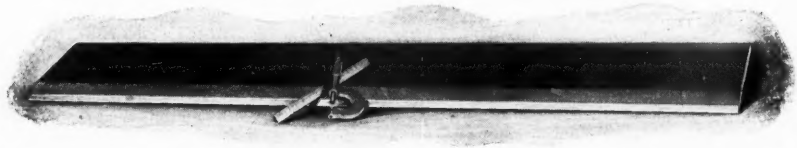
LORING COES

Plain,
Open and
Easily Used.
No trick to use
it, and no "open
and shut" to it.

Because it is
plain, the Trust
says it is not
warranted and an
intrusion.

That MAY be, but it can't be juggled with.

Coes'
Knives



Are *Honest, Reliable* and *Sound*.

COES' RECORDS

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Is Always Best?

Our warrant and reputation are
behind every inch of edge.

Why not ask us, now that the other
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knows it all? We'll be honest.

Loring Coes & Co. INC.
Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

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IMPERIAL PAPER COMPANY
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SUPERIOR PAPER COMPANY

PAPER
MANUFACTURERS

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You cannot afford not to consider us when placing
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light weight catalog papers

Birmingham & Seaman Company

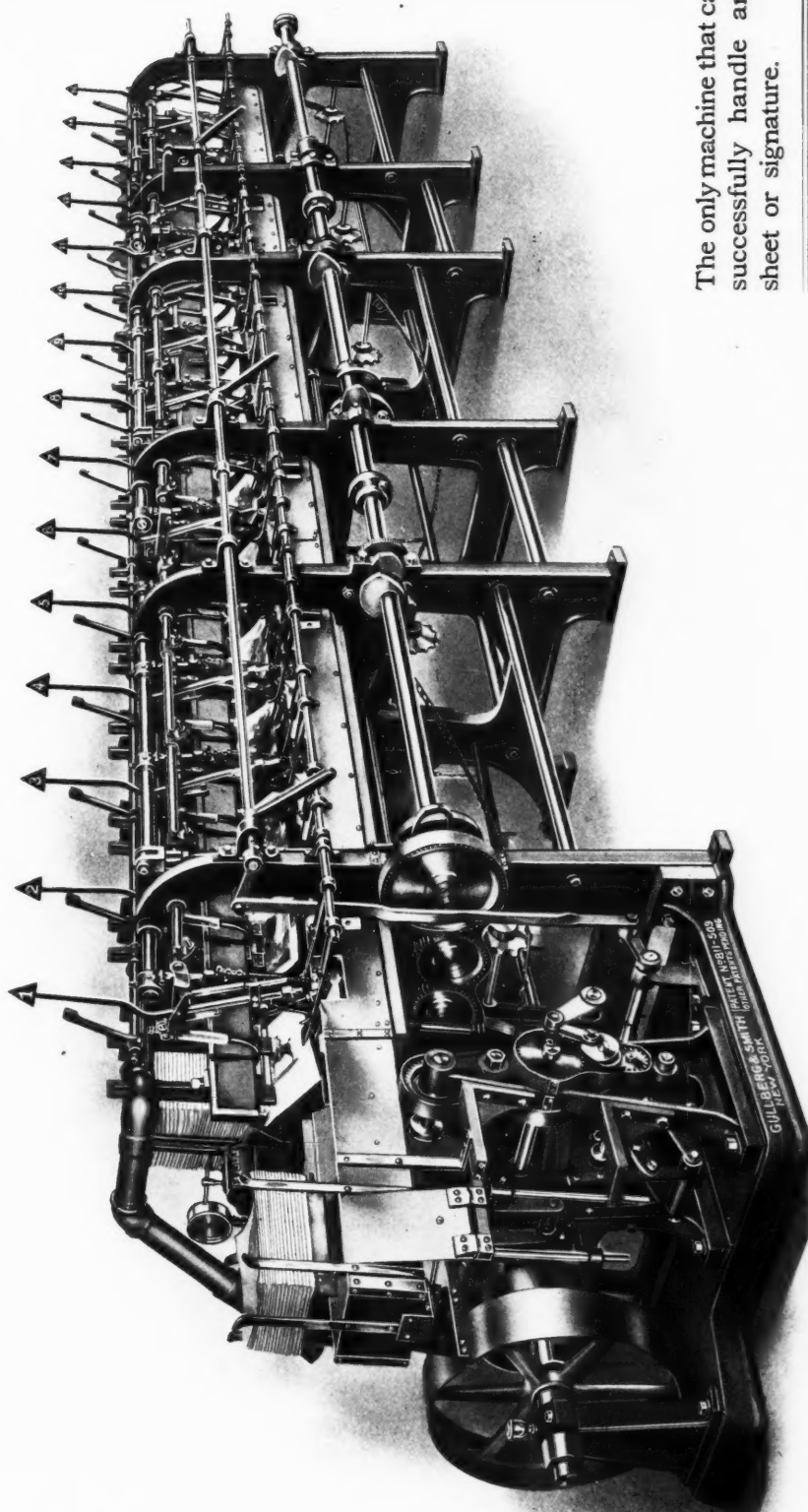
1218-1226 TRIBUNE BUILDING

CHICAGO

Paper Manufacturers' Agents

THE BOOK GATHERING MACHINE

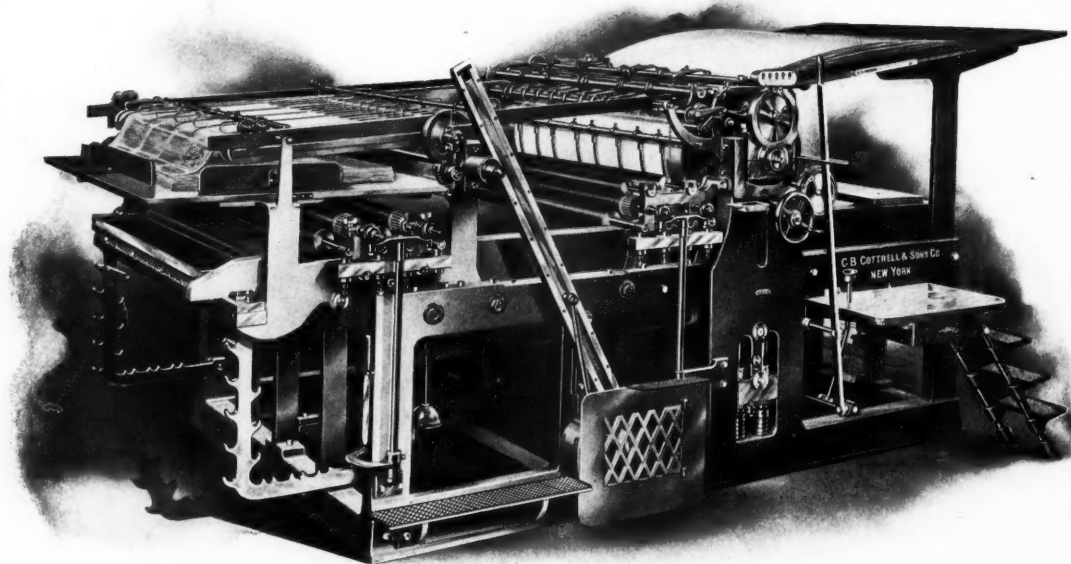
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THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

SPEED—The speed of the Cottrell Press is greater than that of any other Two-revolution Press of like size in the market.

DISTRIBUTION—Distribution of ink is unequalled on account of the perfect arrangement and number of rollers, which are vibrated and geared. The ink-fountain is easily adjusted for any class of form.

DELIVERY—The Convertible Delivery, perfect in its working, can be set to deliver the sheet printed side up or changed to fly delivery in three minutes.

REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

ECONOMY—The Cottrell Press is capable of making the longest runs without wearing the plates.

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CONSTRUCTORS OF HIGH-CLASS PRINTING MACHINERY

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NEW YORK, N. Y.	WESTERLY, R. I.	CHICAGO, ILL.
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Representative in Mexico:
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"Investigate thoroughly and it will be a Cottrell."

THE Cheltenham Family

Showing Lifelike Portraits of Different Members of this Celebrated Family

Cheltenham Oldstyle

Cheltenham Italic

Cheltenham Wide

Cheltenham Bold

Cheltenham Bold Italic

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Cheltenham Bold Condensed Italic

Cheltenham Bold Outline

The Largest Type Family Ever Brought Out—and it is Still Growing

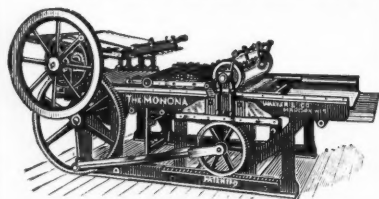
The use of the Cheltenham type faces imparts distinctiveness to printing and advertising display. The popular **Cheltenham Family** is shown in the new American Line Type Book, including specimens of the other faces of type and decorative material so popular with leading printers and advertisers.

American Type Founders Co.

MAKER OF THE CHELTENHAM FAMILY

12 POINT OLD ENGLISH BORDER NO. 2

TWO SPLENDID CYLINDER PRESSES



For NEWS AND POSTER WORK
THE MONONA LEVERLESS

TYPE A

RECEDING BED

Sizes, 7-col. folio to 6-col. quarto

For BOOK AND JOB WORK

TYPE B

RIGID BED

Rack, Screw and Table Distribution
6-col. folio to 5-col. quarto

\$5.00 CASH Name THE INLAND PRINTER when you write, and if you buy a press of us, we give you \$5.00 in cash, to trace the ad. in this journal.

BIG BARGAINS IN WASHINGTON, IDEAL AND OTHER CYLINDER PRESSES, BLANKETS, CHASES, INK, ETC.
SEND FOR CIRCULARS AND PRICES.

KING & WALKER CO., Madison, Wis., U. S. A.

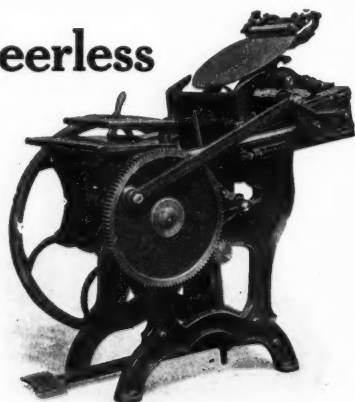
DISINFECTED WIPING RAGS

Mr. Printer: Have you ever realized that first-class *fumigated* or *disinfected* wiping rags are essential in an up-to-date printing establishment, for cleaning your presses, rollers, type, etc.? Our special grade of Printers' Wiping Cloths are thoroughly disinfected cotton rags. They consist of large pieces, and are put up especially for printers' use. Packed in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer.

WRITE FOR PRICES — THEY WILL INTEREST YOU

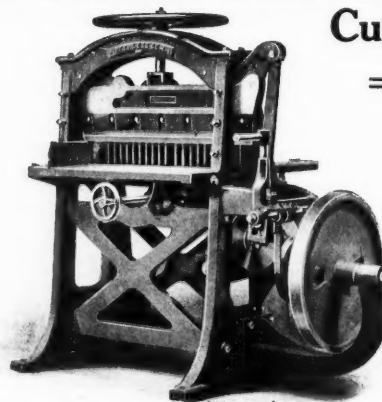
A. H. BLOOM CO., Quincy, Illinois

The Peerless Job Press



All movements positive.
No cam or cam-roller in the gear-wheel—the vital weakness of other presses.
No adjustments required.
All parts interchangeable.
Strain-bearing parts of steel—heavier than in other presses.
The Peerless outwears all others.
In use when others are on the scrap pile.
At it twenty-five years. Six sizes.
Send for booklet.

The Peerless Gem Power Cutter



Best steel and cast iron, carefully machined and accurately assembled.
Reliable extra large wheel-clamp.
No troublesome gears and pinions—worm and worm-wheel.
The latest and best in gauges and rule. See them.
Peerless friction-clutch—in use fifteen years.
Automatic trip and brake.
Twenty cuts per minute—fast enough.
Cuts 32 inches square.
A high-grade cutter at an attractive price. At it twenty-five years.
8,000 Peerless machines in constant use. Send for booklet.

For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes

GRAND SALE OF CYLINDER PRESSES

at prices and terms to suit any buyer. Full list and descriptions in my Bulletin.

This is a partial list of my Stock:

- 825 — Potter Drum, 27x35, 4 rollers, tapeless delivery.
- 845 — 2-revolution Cottrell, 43x56, 4 rollers, front delivery.
- 856 — 2-revolution Campbell, 48x64, 4 rollers, front delivery.
- 882 — 2-revolution Campbell, 41x56, 4 rollers, front delivery.
- 883 — 2-revolution Huber, 46x60, 4 rollers, front delivery.
- 891 — 38x54 Cottrell Stop Cylinder, front chain delivery, 6 rollers.
- 892 — 34x48 Cottrell Stop, 6 qto., 4 rollers, rear delivery, table.
- 895 — 46x60 Cottrell, 2-revolution, 8 qto., 4 rollers, rear delivery.
- 896 — 42x60 Cottrell, 2-revolution, 8 qto., 4 rollers, rear delivery.
- 898 — 40x54 Potter, 2-revolution, 7 qto., 4 rollers, rear delivery.
- 899 — 32x46 Cincinnati Stop, 6 qto., 4 rollers, rear delivery.
- 903 — 37x52 Campbell, 2-revolution, 4 rollers, front delivery.
- 904 — 43x56 Century, 2-revolution, 4 rollers, front delivery; very modern machine, nearly new.

My Guarantee is: Thoroughly rebuilt and to do the work now as when new in the hands of competent people.

I can supply parts for Old Reliable Thorp and Cleveland Gordon presses.

BRONSON'S PRINTERS MACHINERY

H. BRONSON, Proprietor

54 N. Clinton St., CHICAGO, ILL.

Telephone, Main 224

Four doors north of W. Lake St.

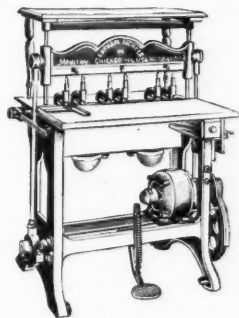
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Built by . . LATHAM MACHINERY CO. . . Chicago.

*The Best on
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Printers,
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Lithographers,
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Everything for
the Bindery.



MULTIPLEX PUNCH
with Motor attachment.

The BEST is the CHEAPEST

LATHAM MACHINERY CO.

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FOR

American Writing Paper Co.

56 Paper Machines — Daily capacity 311 tons High-grade Writings and Printings.

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George W. Wheelwright Paper Co.

5 Paper Machines — Daily capacity 50 tons Fine Printings, and our famous "810" Boards.

And of many other lines of Paper and of Printing Machinery.

We export everything used by the printer or publisher and are prepared to act for our foreign clients in the transaction of any business in the United States or in Great Britain

For home consumption we offer our well-known Cleveland and Lisbon Printings and Writings (making lots only) from mill direct to the consumer.

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MEXICO CITY
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Don't Forget

That Tags are *not* the only thing Dennison makes that will help you do business. Banks, Offices, Stores, Hotels, Railroads and Factories all over the country are constantly using Dennison's

Gummed Labels	Pin Tickets	Bill Straps
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and Alphabets	Garment Checks	Price Cards
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is a book of business. It will show you a line of goods that will help you get in touch with *more* business. There is a possible customer in every commercial enterprise for Dennison's goods.

Shall we send you a complimentary copy of the Dictionary? A request on your regular letterhead will bring it by return mail.

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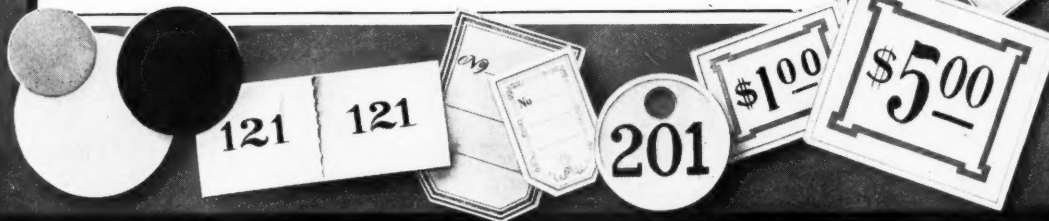
BOSTON,
26 Franklin St.

NEW YORK,
15 John St.

PHILADELPHIA,
1007 Chestnut St.

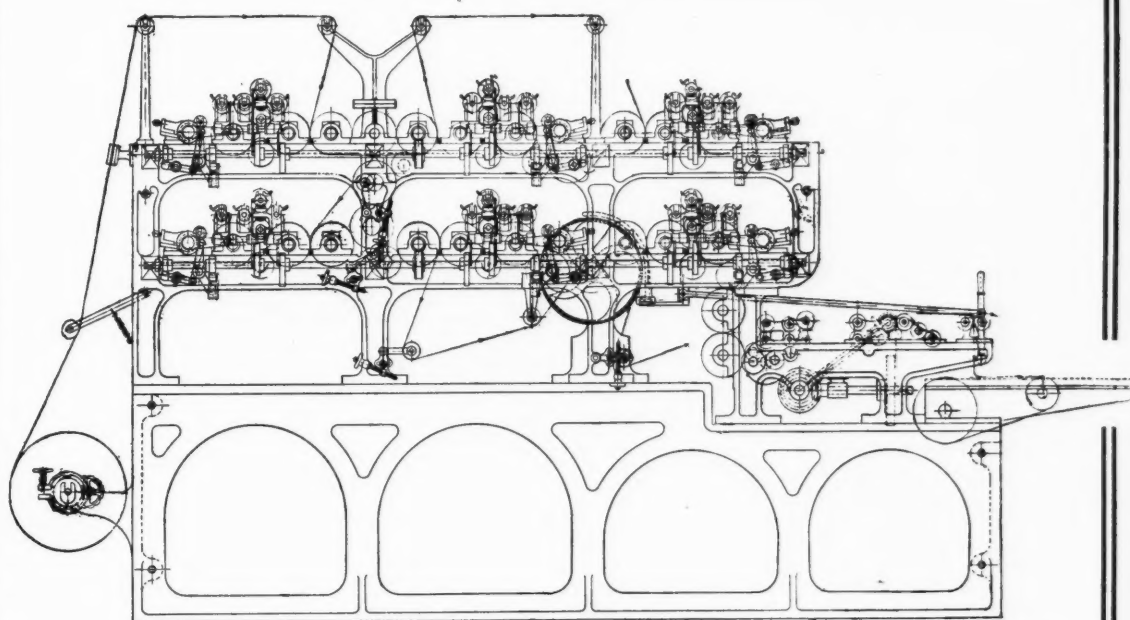
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For Sale!

The Patent Rights or License of a Fast
Rotary Counter Check Book
Printing Machine



This machine will print in two or three colors, number with absolute accuracy, perforate, cut, fold and deliver from 500 to 800 books of 50 duplicate sheets, numbered in triplicate, per hour.

Machines of an earlier design in use in London (Great Britain), Niagara Falls (N.Y.), Melbourne, (N.S.W.). A machine exhibited in London, in 1904, at the Printers' Exhibition, was awarded the

GOLD MEDAL (Highest Award)

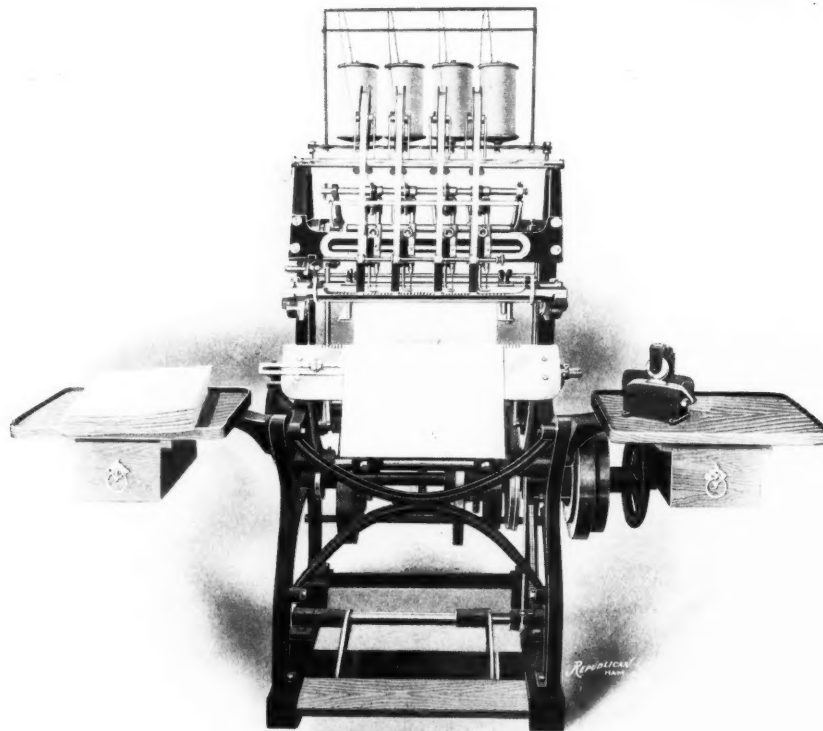
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11 FINNIESTON STREET :: :: GLASGOW, SCOTLAND

National Book Sewing Machine

A MACHINE TO SAVE YOU MONEY



Straight Needles Tight Sewing Adjustable Stitches Economical

Takes work from $2\frac{1}{4} \times 1\frac{1}{2}$ inches up to $15 \times 10\frac{1}{2}$ inches

RAPID - SIMPLE - DURABLE

SAMPLES OF THE WORK OF THE NATIONAL SENT ON REQUEST

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IS AROUSED TO A KEEN PITCH
WHENEVER YOU MENTION

Rueter's Process Ink

¶ A chemical preparation for IMITATION TYPE-WRITING that simplifies working conditions and improves results.

¶ Produces the original typewriting effect which is always so desirable.

¶ Can be used on any style or size of printing-press WITHOUT THE AID OF RIBBONS OR SILK CLOTHS.

¶ Gives a covering impression which remains uniform throughout the run.

¶ It is a quick dryer, but retains its even flowing qualities on the press.

DON'T FORGET—THAT WE also manufacture a special Fac-simile Signature Ink.

FOR PRICES, CIRCULARS, ETC., ADDRESS

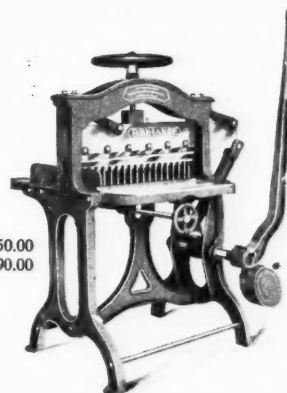
C. A. RUETER

CAWKER BUILDING, MILWAUKEE, WIS., U.S.A.

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THE RELIANCE LEVER PAPER CUTTER

is positively interchangeable.



16½-in. \$ 50.00
23¼-in. 90.00

25½-in. \$105.00
28½-in. 125.00

This guarantees a well-built, accurate, lasting and high-grade machine. *It is a very valuable feature.*

For Sale by all Typefounders and Dealers

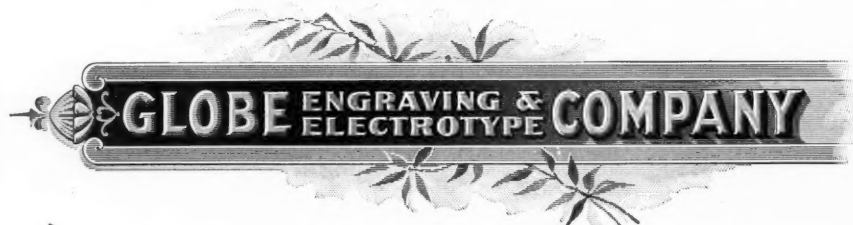
PAUL SHNIEDEWEND & CO.

Manufacturers
CHICAGO, U. S. A.

“It Always Works.”
What Always Works ?

See May Advertisement.

The Largest Electrotpe Foundry on Earth - - - - -
- - - - - An Engraving Plant Equal to Any on Earth



407 - 427 Dearborn Street Chicago

IF YOU are a buyer of Engravings you should have our *Revised Scale of Prices*, the most complete, comprehensive and consistent scale ever issued. With it on your desk, the necessity for correspondence is practically eliminated. Use your letter head in writing for the scale and samples of our work.

THE ROTH EMBOSSED PRINTING PRESS

DIPLOMA AND MEDAL AWARDED, ST. LOUIS WORLD'S FAIR

The only press sold on trial and guaranteed in every respect, including that it can be successfully operated by a (young) person of ordinary intelligence.

The most durable, efficient and reliable press.

Our improved chuck takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a greater variety of work to be done, including 2 and 3 colors, in one impression.

The opening to feed the sheets is 30 inches.

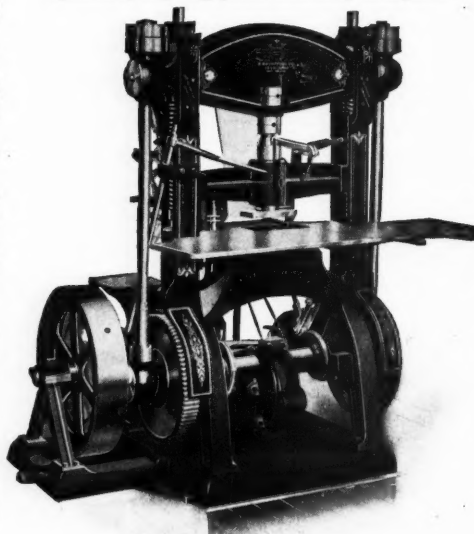
The efficiency and delicacy of its wiping device is such that the proper ink can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

We guarantee a greater number of impressions can be run from a non-case-hardened die than on any other make of press.

Our superb inking device is such that the distribution of ink is perfect, in consequence of which the minimum amount of ink is used.

The only press with a universal, self-centering (on any size roll) paper roll shaft.

Is a triumph of simplicity.



ROTH'S PATENTS

Est. 1857

Contains less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

Is constructed with a view to longevity, convenience and easiness of operation.

All adjustments can be made while press is running.

Its operation is entirely automatic, and it can be run at 30 per minute on either large or small dies.

Its output is produced at the lowest possible shop cost.

The only press that retains its accurate and positive registry for an indefinite period of years.

Our price includes us furnishing an instructor to teach some one how to operate our press, also every detail known to the art of embossed printing.

Our press is being successfully operated by 30 different concerns in the United States and Mexico, including one sold Tiffany & Co., all of which were sold without personal solicitation.

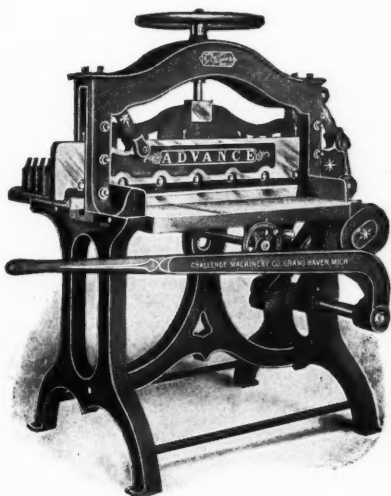
Also Sole Manufacturers of ROTH'S DIE-HARDENING OUTFIT (Patent Pending)

Send for list of guarantees, illustrated, descriptive pamphlet with prices and terms and copies of letters from purchasers; also sample impressions run commercially. Correspondence Solicited.

B. ROTH TOOL COMPANY

Sole Owners and Manufacturers
ST. LOUIS, MO., U. S. A.

WHY A CURVED LEVER?



Because this construction secures greater leverage, and power is applied where most needed; because a heavy reinforcing flange at the point of strain prevents breakage; because when it is up it is out of the way, and when at the end of its travel is waist high instead of on the floor; because—briefly—*it is the best form of lever made.*

The lever, however, is only one of a number of fine features found only in **THE ADVANCE LEVER CUTTER.** (Better send to-day for descriptive circular)

SOLD BY
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EVERYWHERE

Manufactured by **The CHALLENGE—**
MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND
WAREHOUSE:
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ACME WIRE STAPLE BINDERS

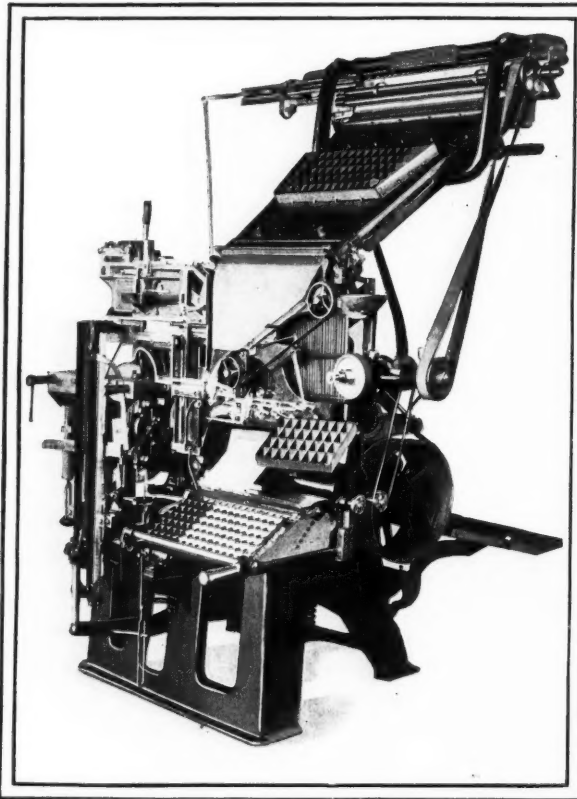
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No. 6
Patented in Europe
and the
United States.

“The Best Automatic Wire-Stapling
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Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging
Devices.
Full information promptly furnished on application.

ACME STAPLE CO. Ltd.
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The Latest and Most Up-to-Date

Standard Mergenthaler Linotype

- Ⓒ The best and most reliable machine for newspapers or jobbing work.
- Ⓒ Italics for "jobbing" fonts as well as the roman on the keyboard.
- Ⓒ Any measure up to 30 ems pica.
- Ⓒ Any body, 5½-point to 14-point, inclusive.
- Ⓒ For construction, finish and appearance these machines are unsurpassed.

The capacity and output of these machines are equal to any Linotype made. Two complete fonts can be set from the keyboard at the same time. These machines have better adjustments for quick change of measures and bodies than any other machine.

We warrant our Standard 14-point Two-letter Mergenthaler Linotype to be superior in finish and in durability, in accuracy and in speed to any other 14-point Mergenthaler built anywhere in the world.

We have now under construction and are taking orders for our New Standard Double-Magazine Linotype machine, which carries two full-sized Magazines and is the FASTEST and BEST Double-Magazine Linotype machine upon the market.

We have also ready for delivery our NEW QUICK-CHANGE 14-POINT TWO-LETTER MERGENTHALER LINOTYPE. In this machine we take away the danger of bending the Keyboard which exists in the present Quick Front Change machine by a mechanical device which delivers the magazine to a holder in rear of machine.

DELIVERY—We can usually deliver machines within one month after receipt of order.

N. B.—WE DO NOT OFFER OUR STANDARD LINOTYPE MACHINES FOR SALE IN EUROPE, HAVING DISPOSED OF OUR PATENTS AND SELLING RIGHTS FOR ALL EUROPEAN COUNTRIES.

Agent for Australasia:
HARRY FRANKS
82 Pitt Street, Sydney, Australia.
Over 50 of our Linotypes
running in Australasia.

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Over 30 of our Linotypes
running in Chile.

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10 of our Linotypes running in Mexico.

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P. O. Box 224, Johannesburg.
60 of our Linotypes running in
South Africa.

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NATHAN & CO.,
Sao Paulo, Brazil.
25 of our Linotypes running in
Brazil.

Agents for Argentina, Uruguay and Paraguay:
SERRA HERMANOS & CIA,
449 and 461 Defensa, Buenos Aires.
90 of our Linotypes running in Argentina
and Uruguay.

London, England, office:
**CANADIAN-AMERICAN MACHIN-
ERY CO.,**
No. 8, Bouverie St., London, E. C., England.
Cable address, "Prodigious," London.

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SEÑOR DON PEDRO MARTINTO,
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20 of our Linotypes running
in Peru.

Wanted—GOOD AGENTS FOR JAPAN, CHINA, WEST INDIES, HONDURAS, COSTA RICA, COLOMBIA, BOLIVIA, ECUADOR, VENEZUELA AND GUIANA.

Liberal discounts will be given to Agents who will stock our machines for quick delivery.

Write to our nearest Agent for prices and terms of payment, or to Head Office

Canadian-American Linotype Corporation, Ltd.

Cable Address—"Tortype," Toronto

70 and 72 York Street, TORONTO, CANADA

SOME RECENT TESTIMONIALS



The Leader

SASKATCHEWAN'S FOREMOST PAPER
DAILY AND WEEKLY

W. F. KERR,
PRESIDENT AND MANAGER
H. J. NOSWORTHY,
SECRETARY-TREASURER

REGINA, SASK Dec. 3, 1906.

The Canadian-American Linotype Corporation, Ltd.,

70 & 72 York St.,

Toronto, Canada.

Gentlemen :-

Some time ago we placed an order with your Company for a Canadian Linotype machine and one with the American Company for an American machine, the two to be placed side by side and the result to decide which Company got our orders for future machines. We placed experienced operators on both machines and gave them a fair trial without "fear or favor" and you may know our decision as your representative has just left here with an order for the second Canadian machine.

In some respects, particularly the assembly elevator in the two-letter appliance, the Canadian machine is preferable to the American. We cast the largest slug obtainable - 12 pt. 30 ems - on your machine at the rate of seven lines per minute and the last slug was a perfect one without any air holes. We are just simply getting a perfect slug any size.

Yours sincerely,

W. H. Johnson
Print Leader C.

The Halifax Herald

HALIFAX, CANADA, November 30, 1906.

P. E. DOWE, Esq., Special Representative, Canadian-American Linotype Co.

DEAR SIR,—The American substitute device for the Rogers two-letter attachment which we applied to one of "The Halifax Herald" machines is not satisfactory—it wears matrices very fast. If you will send on the Rogers two-letter parts, I will attach in place of the American device.

Yours truly,

J. A. QUINN, Linotype Machinist.

O. K.—

Approved subject to the sanction of Mr. Dennis.

THE HALIFAX HERALD.
THE EVENING MAIL.

RICHARD S. THEAKSTON,
Foreman, Composing Room.

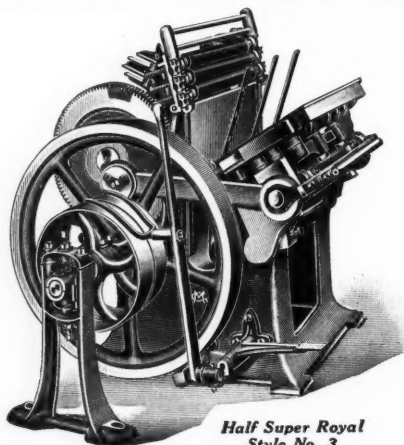
WM. DENNIS, Managing Director.

Canadian-American Linotype Corporation, Ltd.

Cable Address—"Tortype," Toronto

70 and 72 York Street, TORONTO, CANADA

The Gally Improved Universal Printing Presses



Half Super Royal
Style No. 3

FOR HIGH-CLASS LETTERPRESS, HALF-
TONE AND THREE-COLOR PRINTING
ARE UNSURPASSED

Adaptable to many special purposes.
Made in many sizes and styles.

The Gally Universal Cutter and Creaser

"The Standard"
ALL THE WORLD OVER

FIVE SIZES

No. 4	30 x 44 inches, inside chase.
No. 3	27 x 40 " " "
No. 2	23 1/4 x 31 " " "
No. 1 1/2	22 1/2 x 30 1/4 " " "
No. 1	20 x 30 " " "

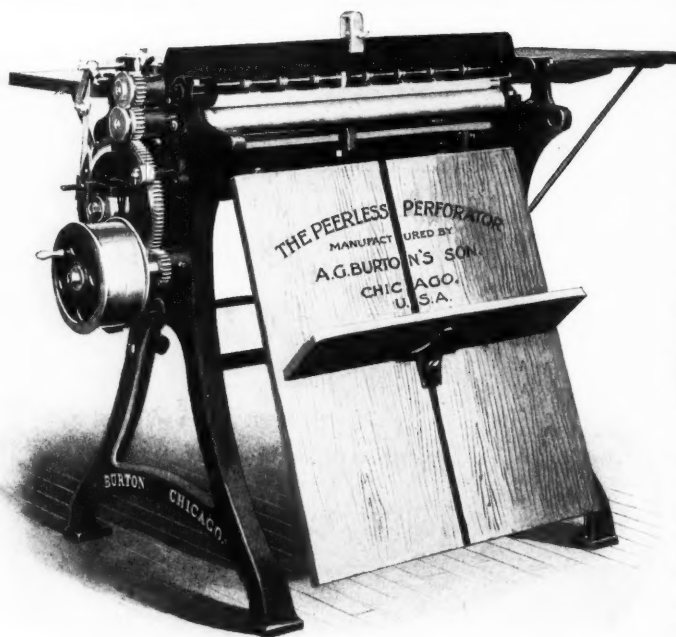
UNIVERSAL EMBOSSESS (Two sizes)
AND UNIVERSAL STAMPER

MANUFACTURED BY

The National Machine Co.
HARTFORD, CONN.

For Catalogue and Prices, write the nearest Printers' Supply House

THE PEERLESS PERFORATOR



IT is distinguished for the
rapidity and perfection of
its work, makes a clean and
thorough perforation at a high
rate of speed, and is adjustable
to a wide range in the thickness
of the stock it will perforate.

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E. C. FULLER CO.	NEW YORK, N. Y.
GANE BROS. & CO.	CHICAGO, ILL.
T. W. & C. B. SHERIDAN	CHICAGO, ILL.
THE J. L. MORRISON CO.	TORONTO, ONT.
T. W. & C. B. SHERIDAN	LONDON, ENG.
S. KOCHANSKI	BERLIN, GERMANY
MIDDOWS BROS.	SYDNEY, N. S. W.
JOHN DICKINSON & CO.,	CAPE TOWN, S. AFRICA

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A.G. BURTON'S SON
133 to 139 South Clinton Street
CHICAGO, ILL., U. S. A.

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THE J. L. MORRISON CO., Sole Agents for Canada
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MAKERS OF **INKS** FOR EVERY PURPOSE



Letterpress
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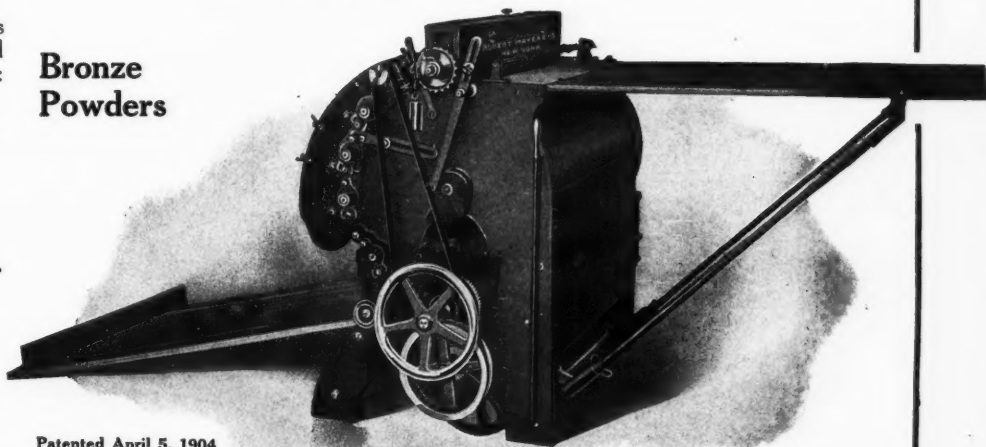
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Machines,
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Litho. Hand Presses,
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Straight-edges,
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☐ Sole agents for the
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ada for the genuine
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per — none genuine
without the water-mark
on every sheet.

**Bronze
Powders**



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

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Factory — Hoboken, N.J. San Francisco
Chicago Office — Monon Bldg., 324 Dearborn St.

Fairfield Covers

A paper for all printers and for all jobs,
little and big, and the best kind of
a line to stock on account
of its manifold uses

It is carried in three weights, and two sizes and six colors in each, thus
affording an opportunity to suit job, purpose and taste

It is a Ledger-made stock in material and manufacture and is consequently particularly durable with folding qualities of the best. On account of being tub-sized and loft-dried, the colors are unusually bright and clear; not garish or flaring, but all pleasing to the eye and useful. Fairfield Finish, recognized as being the handsomest two-tone finish on the market, gives a surface that is receptive of ink, type and cuts in a perfect manner.





Our new sample-book can be secured of our various agents or ourselves. This is especially suggestive and will help you to secure desirable business. Get one of them.



WORONOCO PAPER COMPANY

WORONOCO, MASS., U. S. A.

Where "QUALITY COUNTS" 24 hours each day.

		
	<p>The Henry O. Shepard Company</p> <p>Illustrators :: Designers Engravers :: Printers Binders</p> <hr/> <p>¶ The character of the work done by the Shepard Company has an international reputation.</p> <hr/> <p><i>Quality, Accuracy, Promptness,</i> are the bases of the success of this house.</p> <hr/> <p>The Henry O. Shepard Company 120-130 Sherman St., Chicago.</p>	
		

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Manufacturers, High-Grade Loft-Dried Papers
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and Fairfield Bristol,
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That dies in June, but vaunts itself allied
By issue and symbol, by significance,
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Outside the limits of our space and time,
Whereto we are bound. A. B. Browning





THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

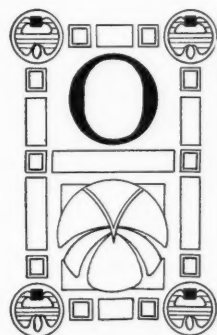
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AT THE COUNTER.

BY ARTHUR K. TAYLOR.



Of all the ways of wasting time, there are few that, for mere dreariness, excel the making of an estimate on a job that you are convinced will never be printed; or figuring for a man whom you know will straightway go and tell your price to some competitor who will be likely to feel called upon to cut it about thirty per cent.

There are, who come to the counter, few more familiar figures than the old gentleman with a scheme. Poor harmless old soul—with his white-flowing beard—had he a scythe and an hour-glass you would at once know him as Father Time. But as to his scheme. He figures to purchase every month from a syndicate sixty-four pages of ready-printed matter, to which he expects to add thirty-two pages of local matter and to this from sixteen to thirty-two pages of advertisements which he expects to secure with really no effort at all. As far as you are concerned his request is a modest one. He simply wants you to make an estimate per page for furnishing the reading matter and advertisements for one thousand copies and additional five hundreds up to ten thousand, also a price for standing advertisements, together with a quotation for furnishing half-tone and line engravings to be made from copies that he will furnish, consisting of photographs, prints, steel engravings, oil paintings, chromos, and reproductions from dress patterns. He also wants to know how much it will cost if the syndicate matter is furnished printed and folded, or printed only. He has an opinion that he might save money if he could get the stereotypes of the syndicate matter and have you

do the presswork, but as to that he is not so sure, in any event he wants prices that way. Then he wants figures on setting a mail list and correcting it each month, also a separate price for mailing wrapped copies, separate figures on wrapping packages of five, ten, fifteen and twenty-five copies. About that time it occurs to him that in the regular magazines they use different kinds of paper for the text and for the illustrations, so he wants to know what the difference will be per page for the different kinds of paper, using the better grade in each place where an illustration occurs.

Having relieved his mind thus far, a different side of the proposition presents itself to him, and he wants to know if the firm will take a page advertisement, as everything else being equal he is free to say that he would be likely to favor, in giving out the contract, the printer who places the largest advertisement with him.

Now what are you going to do? If you promise to send all this information in the shape of a detailed estimate, why, just as likely as not—innocent old soul as he is—he would really expect his figures and would probably haunt your office until he did get them. If you should blindly make a guess at it, it is not at all improbable that he would leave the order for it right away, when you would be in a worse fix than ever, for you would have to look into the question of his financial responsibility, and likely he would feel hurt at the suggestion that he make a deposit on the work of an amount equal to three times the aggregate of the estimate simply to insure the office against any loss that might occur in view of the probability that the whole establishment would be topsyturvy the whole time that the job was in the place. So the easiest way out of it is to assure

him that just at that time you have in hand all the periodicals that you can possibly take care of, and that while you would have been delighted to have had his work, and that as a matter of fact you had really considered turning down one of your regular periodicals just to make room for his work, when you went to look further into it you discovered that that contract had three years more to run so you had to reluctantly give up the consideration of his proposition, but that you hoped, etc.

Next comes the young man who thinks that, on account of your having such an extensive establishment, that you should surely be able to do work so much cheaper than the little shops that there should be quite a respectable margin in it for him if he took orders and turned them over to you to be done. He knows a great many men in business and he feels sure that if you made the prices right he could turn over quite a large amount of work. So, in order to start up operations he asks for a price-list of cards, bill-heads, envelopes, tags, statements, wedding invitations, labels, posters, and visiting cards, in all the usual sizes, and in quantities running from fifty to ten thousand.

After he has made it clear just what he wants in the way of prices, he inquires casually just what the usual per cent commission is allowed in the job-printing business, and as you are feeling somewhat reckless you assure him with probably more earnestness than the inquiry might seem to warrant that there is nothing whatever that is usual in the job-printing business. That no two printers ever do the same thing in the same way, that no printer ever does the same thing twice in the same way, and that up to the time of the organization of the National Typothetæ not more than six printers out of ten cut paper so as to get four pieces 7 by 8½ out of a sheet of cap, the remaining four printers claiming to get anywhere from seven to eleven pieces out of that size, all of them, however, being prepared to back up their claims with diagrams and records of cost. You also endeavor to assure him that the customer is the only man in a position to know just what work is worth, for he can chase around to eleven printers and get twelve different prices. Now, if the customer did what was right he would add all the prices and divide by twelve so as to get the average price, and then the right thing for him to do would be to offer the jobs to all the offices at the average price and give the job to the first one who accepted the proposition. But no, "the system" is all wrong. What does the customer do in this unregenerate age? Why, he actually gives the job to the lowest bidder, mind you, the lowest bidder! the man who probably forgot to count in the cost of the stock.

You are saved the necessity for further enlightening the would-be solicitor by discovering that he had gradually edged away during the heat of your harangue, thus escaping with a whole hide.

The next person to approach the counter is a well-dressed woman, very respectable indeed, a woman of means, talks in a deep bass voice. One of the class that is well versed in the values of real estate and bonds, shrewd and calculating. She has three pieces of work that she wants done for her church, which you recognize at once as one of the swell, high churches of a swell suburb, where most of the congregation are professional men. She wants prices on twelve window cards, 11 by 14, two hundred tickets and two hundred four-page folder announcements with blank envelopes. You know that she is after low prices, and you also know how prone some churches are to endeavor to have every business house in the land consider that anything under their care should be considered as about the most deserving charities that ever were brought to the attention of a callous public. Well, you figure that the window card is worth \$2.50, that the two hundred tickets are surely worth \$1.50, and the folders and envelopes are worth \$4.75. When the grand total is announced the explosion that was entirely expected, materializes, quite as violent as anticipated. Eight dollars and seventy-five cents! Too high entirely! Couldn't think of such a figure. Why, she had the cards done last year for \$2 and she knew that the printer would duplicate the price, but she wasn't going to go to him, and besides that she hadn't time to run around and get prices for she was to leave town for the mountains the next morning and she didn't have fifteen seconds to spare, but no, she couldn't think of paying any such figure as that. Now, there was the ticket for instance, that surely wasn't worth a cent over a dollar and a quarter. And then you have to admit that you know that there are thirty-eight printers in two blocks who would be glad to do that job for a dollar, but that you didn't feel called upon to meet their prices excepting on the basis of charity. But she thought that you were as low in your prices as any one else. Then you have to explain to her that in work of this character there is absolutely no bottom to the prices that might be quoted, and that if she only had the time to look around she would be able to get the work done for any figure that she would be pleased to consider. This outburst of confidence only has the effect of filling her soul with anguish that she hasn't two days to devote to getting estimates on those three jobs, but in a spasm of generosity she offers you \$7 for the three jobs, and before you have in any degree

regained your composure she has left copies for two of the three jobs which she wants the next afternoon and the copy for the third job she tells you she will send you the following day and will want it done the next day, and in view of the lower price that you were so kind as to make her she will not ask for a proof, but when the work is done just send it down to Union station and have package stamps put on it, and she smiles on you condescendingly and is gone. Then you meditate on how it adds to your respect for the financial arrangements of religious organizations to know



Advertising design by G. Beunke in *La Typologie*, Paris, France.

they go out and levy tribute from the public at large rather than go down into their own pockets and decently support their organization. You also consider that if you ever had the need of an able-bodied and willing good Samaritan in this age and generation whether you would be more likely to find him in the number of the well-fixed and respectable, selfish and thoughtless or among the numbers of the humble who have never come to consider charity solely in the light of a social problem.

And, when the next Sunday morning as you are walking in the suburbs, you meet your considerate customer who proceeds to heap burning coals upon your head by inviting you to attend services at her church, identifying it by referring to it as the one that "you treated so generously" — how happy it makes you feel to know that you have contributed, even though it may have been so little, to such a worthy and needy cause.

THE illustrations in "Imposition, a Handbook for Printers" by F. J. Trezise, are superior to any heretofore shown in a work of this kind. They serve to make the text doubly clear and easy of comprehension. Now in press. Price, bound in flexible leather, \$1. The Inland Printer Company.

Written for THE INLAND PRINTER.

NEOLOGISM AND NONCE-WORDS.

BY F. HORACE TEALL.



NEOLOGISM is something not very often mentioned, and likely to be deprecated when mentioned — in fact, many people who might well know better would and do condemn it utterly. Some of these people do not even know the word; but no matter — they know the thing to a certain extent, even though they are not cognizant of its name. And this is not strange, for there is seldom occasion to use the name.

Neologism is use of a new word or an old word in a new sense, new words and new senses being understood to include all that are not regularly current. A nonce-word is a neologism, but not all neologisms are truly nonce-words.

A very practical matter suggests this writing. It is the question of how proofreaders should deal with words used in work of which they read the proofs, but which are not found in the dictionary. A man writing about soap spoke of its emollience, and the proofreader objected to the word, saying that there is no such word, and that it was wrong to use it. The whole argument against its use was that it is not in the dictionary. Was the objection valid, and was it part of the proofreader's duty to make it? There is no lack of proofreaders, or of other people, who think that the fact that a word is not in the dictionary is quite sufficient to make it unusable. But do these people ever think of how words find their way into the record?

Lexicography consists in the recording and explaining of the words that are or have been in use. It does not concern itself with making new words. Yet a little thought should convince any one that this should be a prominent if not the chief function of the dictionary-maker if no word is to be usable that is not in the dictionary. Those records are merely gathered by men who get together all they can, but none of whom have ever exhausted the language, and none of whom ever can exhaust it; and this fact alone is sufficient to show that the demand for inclusion in an authoritative record is unreasonable.

Nothing else could possibly show what is meant by these assertions so forcibly as examples of what has been done, and, moreover, of what must continue to be done to keep the language alive — for no language can live without progress. There are continual demands for neologism in everything new that is discovered, invented, or done. Not only are new associations of words called for, but soon after a new phrase becomes familiar a demand arises for a single word to

take the place of the phrase. Thus a vehicle with motive power was first called a horseless carriage, but almost immediately that phrase was displaced by the name automobile. Everybody knows of wireless telegraphy. Nobody objects to horseless or wireless, yet neither of them is in the dictionary.

W. E. Gladstone wrote, in the *Nineteenth Century* for January, 1889, "If I may coin a word for the occasion, he was an ethnagogue." This is not an uncommon way of acknowledging what might otherwise be held an inexcusable fault, for

noticed that the word was not familiar and looked in the dictionary and did not find it there, would have told the author that it is not a recognized word and should not be used. But with equal certainty many good proofreaders would have perceived sufficient familiarity in the association of the kind of elements in the combination, and also would have known that such a man as the writer knew what he was doing when he made the combination, and so would offer no objection. And these proofreaders would be doing right. Almost every one knows a few such words as poetaster,



Drawn by F. P. Schall.



Drawn by F. P. Schall.



Drawn by Herbert Wilson.

PALETTE AND CHISEL CLUB, CHICAGO.

certainly such coinages are not held in high favor. It often happens, though, that a writer offers excuse in this way for a word he does not coin at all, but which has been used before, and indeed may have been very familiar at some time. Mr. Gladstone was a great Greek and Latin scholar, and could and did make forceful use of the Greek and Latin words that should be familiar to every one from their use as parts of common words.

This leads to recommendation of a study that should prove interesting and profitable to proofreaders, namely that of common classical elements. This would help them greatly by enabling them to recognize new combinations of such elements, which are continually made on proper occasion.

Augustus De Morgan, an eminent mathematician and logician, who died in 1871, wrote a book entitled "A Budget of Paradoxes," in which he called some men mathematicasters, without noting the fact that he made the word for the occasion. Certainly some proofreaders, if they

grammaticaster, although no such word is very often used, but only because the occasion for them does not frequently arise; and the mere analogy is reason enough in support of any other like them that a writer chooses to use. If it is not in the dictionary, it will get there in good time if its use is generally adopted, and may do so even if it does not become common. Our largest dictionary, the Oxford English Dictionary, places on record hundreds if not thousands of nonce-words, or words made for the occasion and not commonly adopted. Moreover, very many of our common words were at first mere nonce-words, and objected to very urgently by the critics, but made their way into general use despite the critics.

Here are a few words from the Oxford Dictionary: Epi-peripheral (on the periphery), credited to Herbert Spencer; episcopophagy (eating of bishops), said to have been used by Huxley; epitonic (overstrained), G. Meredith; epichristian, De Quincey; elevatious, Stevenson; epicureanize, Hare, "Guesses at Truth;" epilept,

Rudyard Kipling; eulogomania (mania for eulogy), Sydney Smith; exforcipate (remove by forceps), Coleridge; flirtling (a little flirt), F. Marion Crawford; and some words that show why they did not become common are floggation (because flogging is sufficient), floggee, floricide, friendism, frictionary, flavoriferous, flingee, flirtee, flirtship, flintful, flimsify, expectoratory, eveningless, gastrophilanthropist, garlandy, hindermate (as a contrast to helpmate), hindranceful (in contrast with helpful).

That such things have been done with great freedom may be sufficiently evidenced by the fact

the periphrasis "quality of being emollient," the single word emollient. So many adjectives ending in *-ent* have nouns ending in *-ence* that any such noun is instantly understood, and this is sufficient justification for its use. It hardly seems worth while to note any other examples; but the suffix *-less* is one that will serve well. A few words like fearless, flawless, fruitless, have always been given in the dictionaries, but no attempt has ever been made to include all such words that have been used, and almost any such word is permissible. At least any word a writer chooses to use, if made on one of these clear analogies, should go unchallenged by the proof-reader.



Old Soldiers at Danville.
Drawn by D. Robinson.



Religious Exercises, West Madison street.
Drawn by D. Robinson.



Alfred Reisnauer, German Pianist.
Drawn by Th. B. Thompson.

PALETTE AND CHISEL CLUB, CHICAGO.

that a book has been written not only about them, but filled with them. It is entitled "Word-coinage," and its author, Leon Mead, apologizes for using "a somewhat awkward compound" as its title, saying, "there seems to be no other term so available for my present purpose." He says: "It has been stated that there are three thousand English words not to be found in any dictionary. My own investigations would lead to the inference that there are at least thrice that many."

The fact most prominently in mind as suggestive of this article has been kept to the last. Our language has many words composed of elements that are commonly known in their elementary meanings, almost like independent words. Many of these elements are combinable with certain kinds of words to make new ones whenever desirable, without reference to whether the combination has been made before or not. Thus, knowing a thing as emollient, it is not only admissible, but creditable, for a writer to substitute, for

THE SPOKEN LANGUAGE.

(It is announced that the Japanese, who have shown their admiration for American methods in many ways, will now adopt our language also.)

We gottem comin' rightalong —
No matter where ut is —
You bet theysee ut goodanstrong,
They gotta stick to biz.
They gotta have the dope to hand
The same as yoursannime —
The kind 'at folks canunmerstand —
They gottagitinline.

No usatalkin! It's the stuff!
Some langwidges may be
Framedup tuh rattle plain enough,
But not fer youamme.
They gottahave our tellagraph,
Our can'goods an' machines,
An' talk that cuts the time in half,
But tells just whatitmeans.

Well, wotchago'ntodo? These days,
You gotta watchyer curves,
Urrelse some feller's foxyways
'Ll gittonto your nerves.
Those Japs is Johnnyonthespot,
An' theye'n use the'r eyes
An' learn the game. I tellyuwot,
Those Japs is gittinwise!

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. I.—BY F. J. TREZISE.

The man who has the eye and intellect will invent beautiful proportions, and can not help it; but he can not tell us how to do it. There are one or two general laws that can be told; but they are of no use, indeed, except as preventives of gross mistakes.—*John Ruskin.*



AS the above quotation would indicate, it is not the intention or province of this series of articles to formulate or lay down rules which shall constitute an easy road to a knowledge of the artistic arrangement of type matter. No vest-pocket guide to the acquirement of a clear conception of the principles of design and color harmony as applied to the printed page will be attempted. It is not possible—neither is it desirable, for if it were possible the incentive to study and improvement would be eliminated. Imagine a few set and easily learned rules governing the painting of landscapes. Our interest in this form of pictorial art would soon die out. The same thing is true of printing. If by some mysterious short cut we could in a few brief lessons master all there is of art in printing, the craft would rapidly degenerate into the most commonplace of trades.

But, consciously or unconsciously, we must recognize the presence of these general laws in our work as printers. They are apparent in all good specimens. Much of the best and most pleasing printing of to-day is done by craftsmen who invent beautiful proportions but can not tell how it is done. These men we say are endowed with an inherent sense of the fitness of things, or "good taste." This serves them well, but they can not impart it to others, and consequently the acquiring of this good taste by others must be assisted and expedited by a study of these certain principles even though they are useful only as preventives of gross mistakes. In this manner their study also assists the one who is possessed of inherent talent.

These principles of true art are found in the work that has endured throughout the centuries as the best—and the forms of typography which have endured have been the plain and simple ones. They are not found in any marked degree in the forms of typographical arrangement based on passing vogues or fads. A careful study of the "artistic" curved rulework of a few years ago fails to reveal anything of an enduring nature or anything which would suggest its revival as a factor in printing. The same is true of the grotesque shaded letters now covered with a thick coating of dust in the older offices. The curved rulework and the shaded letter, like many other passing fancies, were not based on the funda-

mental principles of true art, and hence were but short-lived.

APPROPRIATENESS OF TYPE-FACE FOR WORK IN HAND.

One of the first things which the printer must consider is the choice of the letter for the work on which he is engaged. The author is careful to present his subject in appropriate and pleasing manner and the medium through which his ideas are conveyed to the public should certainly be such that a harmony is preserved between the two. There can be no iron-clad rules as to what may or what may not be done with regard to the use of certain type-faces for certain kinds of work, but

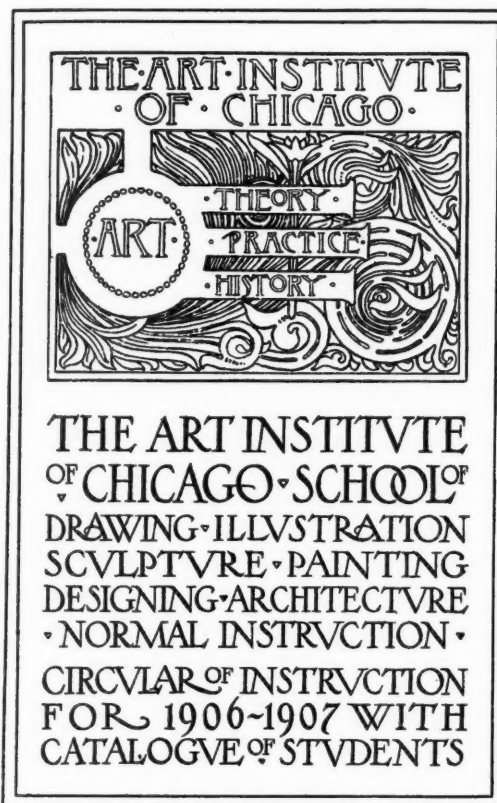


FIG. 1.—An appropriate and pleasing use of the formal roman capitals.

a few general laws—laws of custom—may assist us. The usage of centuries has established customs in regard to the type-faces that may be used for certain classes of work, and in order to appreciate this historical significance of the use of these letters a brief consideration of them will be necessary.

Our type of to-day may be divided into four general classes, known in the modern printing-office as roman, text, italic, and gothic.

The roman capitals are practically the same in design as the lettering used by the Latin scribes in early manuscripts and by the ancient stonecutters

for inscriptions on memorial arches, buildings, etc. From the nature of its shape and from the uses to which it was originally put, the roman capital is necessarily a formal letter, and its most pleasing use is found in the composition of the cover or title-page of a formal piece of printing, such as a library catalogue, art institute catalogue, or work of this sort. The roman lower-case, which, until after the invention of printing, was of a more or less indefinite shape, was evolved, through the necessity of having, for the bulk of the page, a letter more legible and more easily executed than the roman capitals. A pleasing and appropriate use of the roman capitals is shown in Fig. 1.

The text-letter — historically called the gothic from the nature of its origin and its noticeable characteristics of the gothic form of architecture and decoration — has ever been the logical letter for ecclesiastical use. It is more informal and

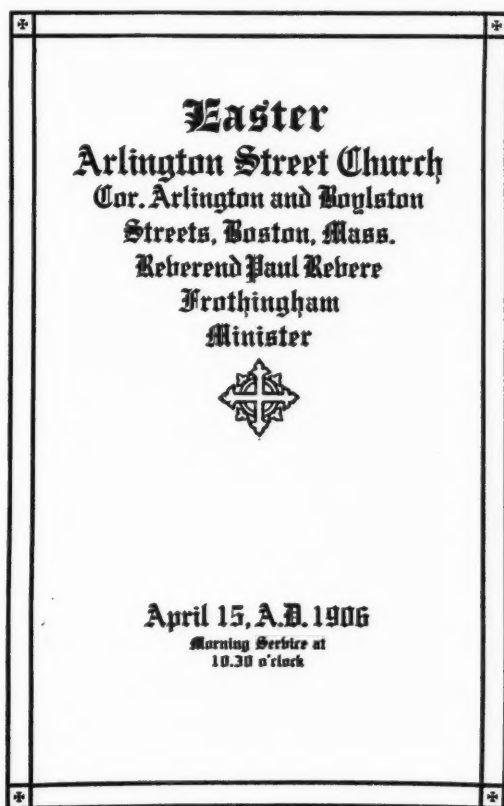


FIG. 2.—The text type is seen at its best in work of this class.

more decorative than the roman capital. Its appropriate use is well exemplified in Fig. 2.

The italic is said to have been designed after the handwriting of Petrarch, an Italian poet of the fourteenth century. The italic came into use with the desire for a letter which could be more easily and rapidly executed than could the roman. At first only the lower-case italic was made, it

being used in connection with roman capitals. The italic is informal and graceful, making an especially appropriate letter where the dignity of the roman is not required.

The block letter, known to the printer as gothic, is without serifs and the elements are all of equal width. It is distinctively utilitarian in its purpose, angular in design and possesses but little beauty. The gothic is particularly appropriate for use on business stationery, blanks, etc., but for title-pages, programs, etc., is usually not so pleasing or desirable as the roman or text.

It is by no means the intention to convey the idea that the usage of these different forms of letters should be confined to the classes of work herein suggested as the most appropriate. All of these faces are in daily use in commercial work of every description. A consideration of these letters in their most appropriate surroundings will, however, serve to assist us in attaining a clearer appreciation of what can rightfully be done with them when we remove them to the conditions of every-day work. When we consider the text-letter as an informal, decorative letter, gothic in design and peculiarly harmonizing with the gothic architecture and decoration found in connection with churches, we are hardly liable to employ it to any great extent in the stationery of a hardware house, and when we consider the lack of art and the predominance of the utility features in the square gothic (sans serif) type we will hardly use it in the commercial work of a firm dealing in stained-glass windows. Where a bit of decoration is desirable in commercial work a line of text is desirable, but when we use all text we have all decoration.

(To be continued.)

STENOPHILE SOUND MACHINE.

Consul J. I. Brittain writes from Kehl that, according to the *Journal of Alsace-Lorraine*, the Stenophile Bivort, recently invented by Charles Bivort, chevalier of the Legion of Honor and director of the Bulletin of the Halles, has given some very practical and interesting results.

The machine reproduces sounds automatically, by syllables, in typographic characters. It is operated in the same way as the typewriter; has a keyboard, which consists of twenty keys. Each key, upon being pressed, prints the corresponding letter on a band of paper, which unrolls itself on a sort of pulley. The characters are the same as those of the usual alphabet. It is easy to read at first sight what the machine has written. It is simple, strong and light, and exacts in its management neither effort nor rigid attention. A child or blind man can easily learn to use it. It writes very swiftly, writing as high as two hundred words per minute, without fatiguing the operator or annoying the orator by noise. By means of an interchangeable keyboard it can be used for all languages.

The machine was recently exhibited in the office of the *Journal of Alsace-Lorraine* in Strasburg, where it gave excellent results, reproducing both French and German with perfect facility. It is already in use in many schools. — *Consular and Trade Reports*.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XIV.—BY N. S. AMSTUTZ.*

ENLARGEMENTS OF ENGRAVERS' PROOFS.



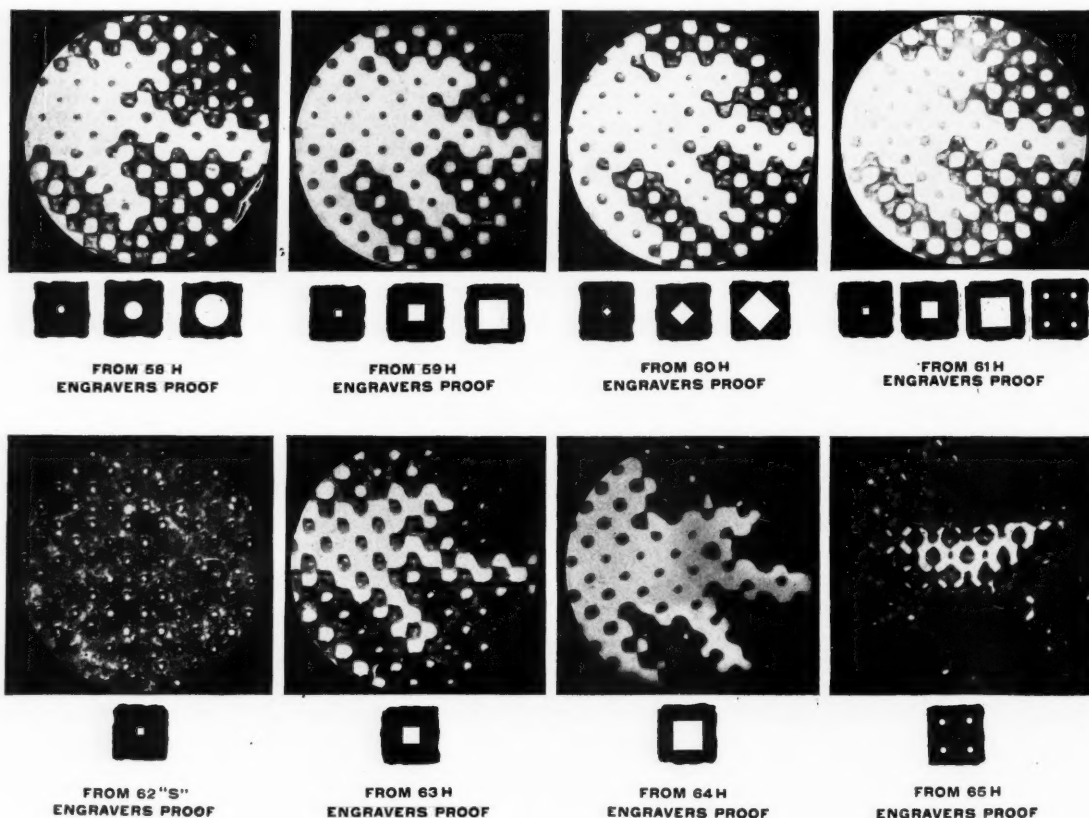
It is very frequently the case that serious misunderstandings arise on account of the engraver's proof and the cylinder pressman's proof varying more or less widely. The pressman considers himself placed at a disadvantage in such comparison, because the engraver's proof put in his hands for comparison in making ready is, he alleges, not a bona fide basis for him to follow, as the proving press with its rectilinear moving impression plate is not the same as a rolling cylinder, hence the working conditions are quite dissimilar; besides, the make-ready by way of a specialized overlay on the proving press does not have to take into account the relation of the engraving to the whole of a large form; neither does the prover have to contend with cylinder packing and its relation to the bed and cylinder bearers and the chances for

differential face travel between the printing surface of the form as a whole and its specific parts and the face of the make-ready.

In the main, the pressman is right in making such a distinction; for this reason the entire series of enlargements relating to the same tonal regions as grouped in the February INLAND PRINTER, pages 694, 695 and 696, under the heads of HIGH LIGHTS, MIDDLE-TONES and SHADOWS of the ENGRAVED plates are now given, of the engraver's proofs. A similar arrangement will also be used in the next number, wherein enlargements of the actual cylinder press or printed-page conditions are to be shown. These three sets, when compared side by side, will show what the actual variations between the two kinds of effects are, and no doubt they will disclose the points of similarity and dissimilarity, so that the pressman and prover will stand on the same ground and in consequence will be able to make comparisons that will be just to the working basis of either side.

It not infrequently happens that the prover, through his zeal to produce superior results, most commendable in themselves, sets a pace that the pressman can not follow. This is unfortunate, because the proof from the engraving house

* Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.



HIGH-LIGHT EFFECTS (H).

FIG. 101.—Shows two rows of engravers' proofs effects of the engraved plates designated by the numbers beneath each special specimen. The kind and number of stops used are also placed beneath each enlargement.

should serve as an exhibition of the tonal quality of the engraving without receiving specialized treatment at the hands of the prover. He should get out of it all that the interpretation has held, but no more. To do otherwise places the cylinder or platen pressmen at a disadvantage, as the manipulated engraver's proof does not tell the truth. In short the proof should be a guide for the pressmen to work to; this being the case, it must not be so highly idealized by special rolling

bars beneath each section will localize comparison enlargements.

Some very peculiar vagaries are brought out by the enlargements of these proofs. In some instances delicate junctions between dots that are clearly shown in the engravings are omitted entirely in the proof and in other instances junctions are made in the proof which do not exist in the engraving. The latter phenomenon is not strange, because the whole tendency of the inking

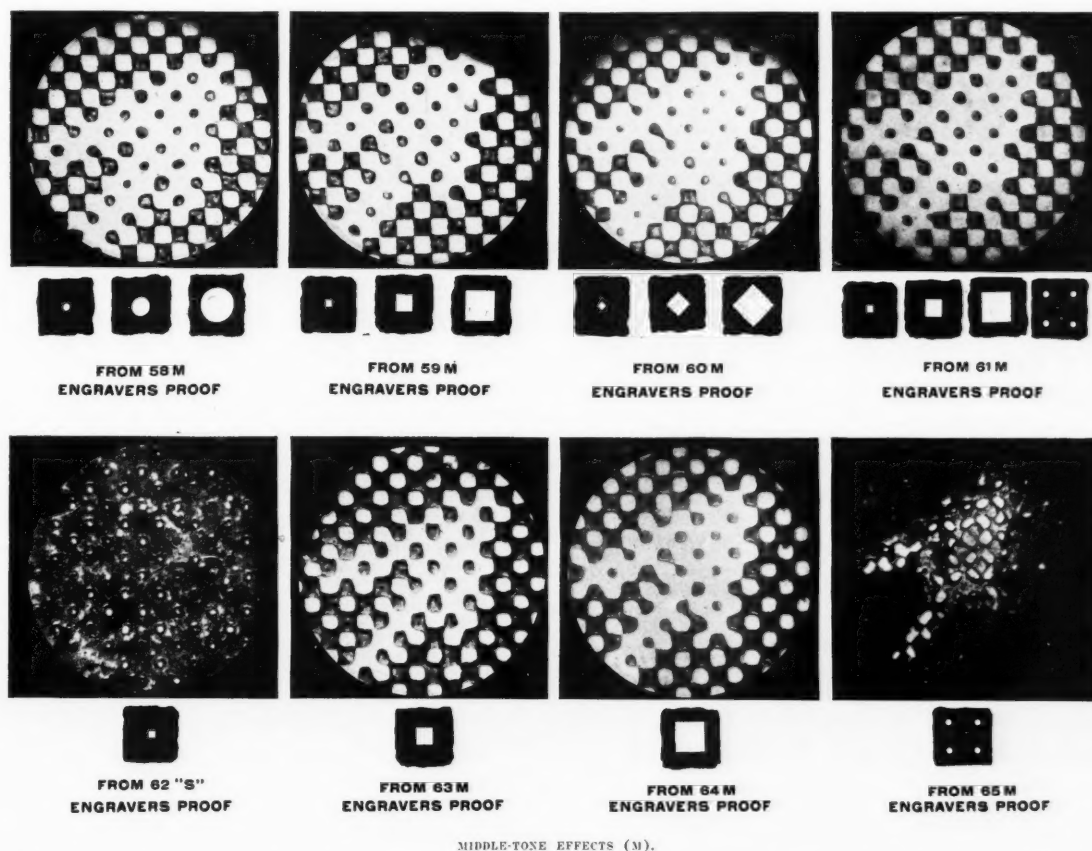


FIG. 102.—Showing eight engraver's proof effects, the engraved plates being designated by the numbers beneath each special specimen, with the relative size, number and kind of stops used for making the negatives also indicated.

up in inking and overlays in pulling the impression as to set a theoretical plane of attainment which the regular pressman will find impossible to reach and from which there can not grow much-needed coöperation.

In order that the comparison of the engravers' proofs with the engraved plates can be made to the best advantage, the arrow-heads indicating the tonal regions of Figs. 87, 88 and 89 will have to be considered as *inverted*, and if the page on which the engraving enlargements appear will be inverted and placed above the present figures, the specific dots will not be inverted, but simply reversed as to right and left. The specific num-

bers beneath each section will localize comparison enlargements. Generally speaking, the shape and extent of the engraving relief area can be followed on the enlargements by noting the lighter area inside of the darker borders, which also represent the ink that was squashed out from between the paper and the printing surface of the engraving. Again, as seen in Fig. 101, at 60 and 61 H, the smallest black dots of the extreme high lights in the arrow-head are actually *smaller* than the dots of the engraving shown in Fig. 87 at 60 and 61 H, showing a local difference in effect that, if found over too large an area, will modify the desired

tonal interpretation very materially. These impressions were all pulled in immediate sequence, so that the question of change of ink, etc., can not be raised. A reasonable conclusion to come to is that these smallest dots were slightly topped in the etching, thus placing their printing faces on a lower plane than normal, which assumption seems a correct one from a local examination of the engravings in question and a recognition that the larger connected dots received sufficient pressure to squash out a fair amount of ink, which is

three" effects of the three figures, showing the H, M and S regions, were secured from the same inking and impression period. This phenomenon might also be accentuated by the way in which the proof sheet was lifted from the engraving or a slight side slip of the paper. The Figs. 101 and 102, 63 and 64 H areas, show the presence of very much more ink than is found in any of the other proofs. This is seen by the reflected light which appears along the upper edges of the raised ink ridges.

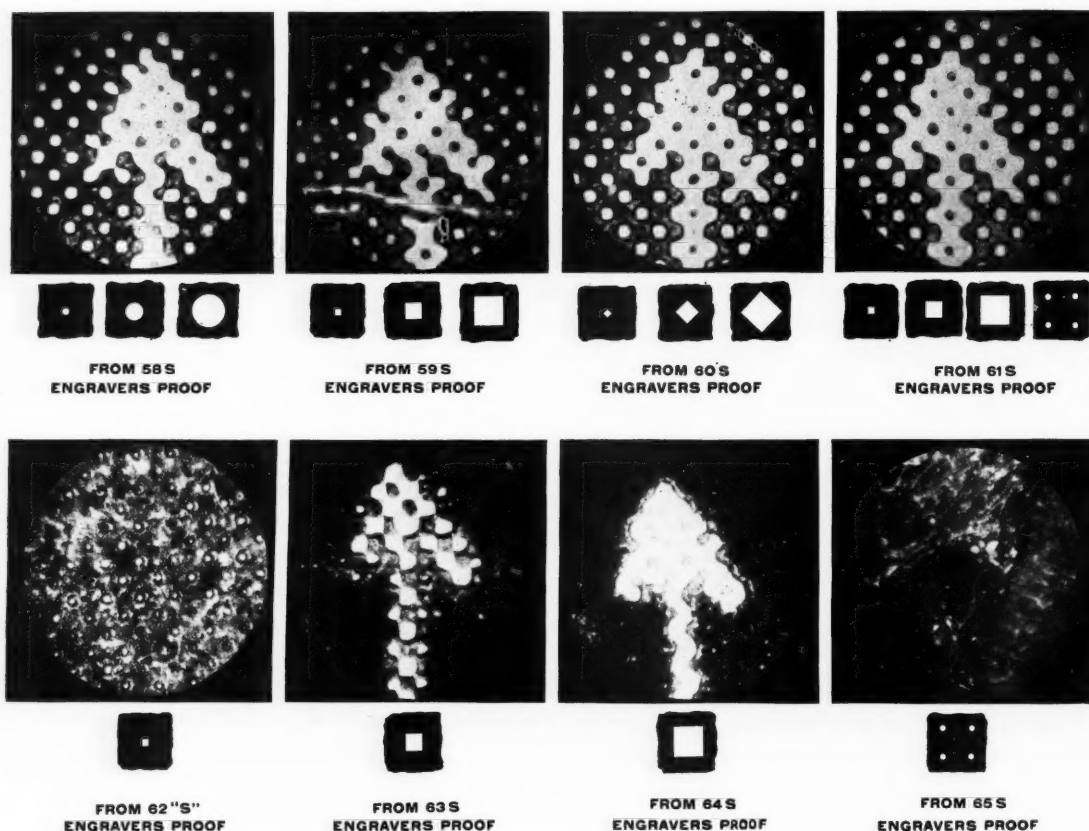


FIG. 103.— Illustrates two sets of *engraver's proof* effects of the engraved plates in connection with diagrams of the various kinds and number of stops used in making the negatives, identified by their original figure numbers, which are placed beneath.

Figs. 101, 102 and 103 are enlarged about 20 diameters.

specially shown in Fig. 101 at 60 H. In the same figure, at 61 H, the conditions illustrated show a dearth of ink, which would also accentuate the reduction in size of high-light dots in the proofs from the dimensions of such dots as are found in the engraving.

An interesting phenomenon which has to do principally with the inking is shown in Figs. 101 and 102 at 63 H, where the roller action happened to be in one direction only, causing a preponderance of ink along the edges of the dots occurring on the same side of all the dots. Such a condition will only be found in hand rolling. The effect is as interesting as it is peculiar. All of the "sixty-

The differences in ink distribution in the solid blacks is clearly shown in the 62 "S" and 65 regions. The granular and mottled appearance is surprising. An ordinary unaided eye-glance at Fig. 62, as shown in the November issue, would not disclose any dots whatever; yet they are present in the proofs, and almost all of those shown within the field of the enlargement, occupying about .066 inch diameter of the actual engraved surface, present a small but well-defined "ink dyke" surrounding the white dot "islets."

The most attractive enlargements are those of the middle-tone regions, among which 64 M of Fig. 102 is specially noticeable, because it shows

the semi-embossed effect of the "ink-dyke" formation just mentioned. These enlargements also clearly show the transformation of round engraved white dots into square printed ones. This squashing action of the impression in a small degree approximates the phenomenon of double-tone ink distribution on half-tone engravings.

The HIGH-LIGHT effects of the engraved plates are shown in one group under Fig. 101; the MIDDLE-TONES in another group, as Fig. 102; and the SHADOW effects in a third group, under Fig. 103.

Each enlargement shows the kind and number of stops that were used in making the original negatives, and inscriptions indicate from what figures the enlargements were made. A second series of groupings of engravings under stops, as to kind, etc., as used in the March number, was thought superfluous for the engraver's proofs of this issue and the printed page or cylinder press specimens which are to appear in the next issue, because the prover and the pressman have to work from the engravings as they are turned over by the etchers, being unable to change the prior effects; but in the case of the two engraving series of groups, it is of importance to make the distinction, especially so because but one set of groups of the negatives was shown; hence, the appearance of the two series of the engraving effects in separate issues. This matter is important, because of a prevailing lack of collaboration, now happily growing less, between the etchers and photographers, a condition which, if uncorrected, serves to work to the disadvantage of both kinds of craftsmen. In the February number, Figs. 90, 91 and 92 show enough to hold the interest of the "enamel" printer, and while ordinarily his duties and the scope of modification possessed by the various stages of his part of the process do not bear so heavily on the final results as do those of the etcher and photographer, yet when they are not properly coördinated, trouble ensues, so then there is emphasized the necessity of thorough coöperation all along the line. When this series of researches shall have come to an end, no craftsman need longer plead non-possession of the necessary microscopes, etc., to properly study the effects of negatives, engravings, proofs, etc., as the presentation of these enlargements has placed in the hands of each professional, apprentice or office manager, results that have involved centralized labor and painstaking efforts, which invest each person, in effect, with the highly priced apparatus that has been employed in their production, without incurring any expense of purchase or involving the detail time necessary to plan the lines of investigation, or the time required in carrying out such formulated plans. From which

it is obvious that the province of a research department, based on the coördination of the laws of cause and effect, is to so collect, classify and exemplify by illustration, etc., the interrelated conditions of any line of investigation as to enable interested persons to utilize the information with the least expenditure of time or energy. This can, however, only be accomplished by tenaciously holding to facts, leaving the distractions of arguing as to the scope of pure theory for theory's sake to the theorists and making the cardinal features of pure research — openmindedness, without prejudice — the basis of procedure.

(To be continued.)

PRESS-DAY IN KANSAS.

Just after we had gone to press with the last side, our press kicked up its heels, laid back its ears, and squatted. After an hour's investigation, during which we utterly exhausted our patience and stock of adjectives, we let the force go home and enlisted the aid of Frank Harvey, the cherub-faced foreman of the *Graphic*. We agreed as to what was the matter with it — that is, the thingamajig that controls the rod on which are the little doo-dads that grab the sheet and take it down through the dingus had somewhere slipped a cog, but we couldn't get at it to fix it. So we were forced to avail ourselves of the generosity of



DESIGN BY F. J. GARNER,
Palette and Chisel Club, Chicago.

Mr. Lewis of the *Graphic*, and run our paper off on his press. While we were engaged in this, Frank Slaughter examined the press — his eagle eye detected the difficulty, as had ours, his fingers, daintier than ours, were able to slip through and adjust the difficulty. We had entirely lost our religion and made business in an astonishing degree for the laundryman, but our press was fixed, and if it doesn't balk again this week the paper will be out on time, as usual — *Kingsley (Kan.) Mercury*.

Written for THE INLAND PRINTER.

REMINISCENCES OF A CHRONIC KICKER.

BY LEON IVAN.



HE printing business ain't what it used to be," remarked the Chronic Kicker; "twenty years ago a print could go into almost any office and hang up his coat, but since they have got struck on the machines you have about as much chance to break into a bank as to get a job unless you are a lino. op. I used to be considered quite a swift at digging type out of a bin, but I ain't in it any more; you can't even get a night in the ad. alley unless you are some kind of an operator as well as a typesetter. When they put in the mergs. on the *Journal*, I had a fine chance to learn to manipulate the thing — and get paid for learning it, too. But I was going with a young lady who had lots of stuff, and if I had married her need never have stuck my nose in the spacebox again. The deal didn't come off and I got beautifully left on the deadstone. When we was froze out of the newspapers, I bummed around the book offices for a while, but the machines soon drove us out of that, and I had to butt in as a jobber. I can tell you that's something fierce for an old news hand.

"I can't see why I ain't as good a jobber as any of them. There's Jones, the fancy man at a shop where I worked the other day, he gets quite a piece of money over the scale and sends in his stuff for ad. contests and so forth; he nearly always comes in for a share of the purse — either win, place or show. He will set a little job and the boss will pat his back till he swells up like a poisoned pup. Lots of the ads. that he sticks up I can easily duplicate and do it in less time than he did and not be making diagrams and throwing back bum lines half the time either. But I never gets any bouquets trun at me. In fact I get more guff than anything else. You ought to have heard the Gordon lock-up jump on me because I didn't use scraps of paper to space out lines, but I soon put him wise to what he was — you bet, he got what was coming to him pretty quick, for I showed him where he got off at.

"The shops have got a lot of kid bosses who have done a few weeks' stunt in a technical school and think they know it all. They don't seem to care for a man unless he is just out of short pants, and has been through a kindergarten like themselves. Why, I set type before lots of them were born and I think I ought to understand my end of the business. The other day I set a job for a fellow and got called good and plenty. I have got the proof here now. Ain't that all right?

"The boss said 'nit.' He wanted a rule 'round

this and a panel 'round that; this bigger and that smaller and so forth. Then he gets out a pencil and makes one of them printer designs that would take a man all day to fix up if he wasn't on to that kind of thing. I told him I didn't know he wanted me to fool away a lot of time on the job like that. My idea of what folks want on a dodger is to get something that people can read, and not a lot of monkey business that's only a waste of time. When I reset it, he wanted more space in one place and a lead or two out of

NOTICE

WE BEG TO
Announce That We Have Just
OPEN A NEW COAL YARD
And are ready to supply all orders from our
PATRONS, ALL ORDERS PROMPTLY
DELIVERED

Clean Coal and Dry Wood
Always on Hand

Coal Delivered in bulk or bags,
FULL WEIGHT GUARANTEED

Give us a trial order and be Convinced

COMEN & GOODMAN

5909 Ashe Ave. near Franklin Ave.

THE PROOF.

another, and so on. As if a lead or two here or there made any difference: but he was the boss, and I had to do as he said.

"I believe he sits up nights studying them diagrams till he's full of tacks, and then he expects a fellow to be a mind-reader and know what he has been thinking about. I could stick type all around any of the guys in that dump. I could set up my copy, the job ticket, the chapel rules and the union notices while some of them are making sketches and fussing with that fancy work. Life is too short for a man of my age to stay awake nights making imaginary fences 'round a make-believe job. So I told him if he didn't like my style he knew what he could do. I wasn't going to stand for no calling down by a kid. I wasn't feeling very good, because the night before I was playing penuckle and won about forty beers before the

barkeep turned us out and said he was afraid of getting pinched if he let us stay any longer, as it was a good deal past closing time. I had a pocket-full of cigars and so much beer that I could hear it slosh around every step I took. I have got the bunch faded at that boozeatorium when it comes to penuckle and I stick them for the beer nearly every night.

"Even on common catalogue work they want a man to put one piece in a box and another in a panel; then you get your head snapped off if the corners don't meet just right. So it is pretty hard for a man to get steady work if he begins to show gray hairs. A stunt of a couple of days is about as much as a fellow can hit in one shop, unless he's got a stand-in with the boss. The other day I was working on a catalogue, when the boss came down the line and began to kick on the spacing. I told him that the stick must have slipped. He said I had better get a fresh stick, and while I was at it to get one that would spell better, divide properly and not leave so many outs. I guess he was only kidding, but he made me feel sore. When they locked up my page they claimed the cuts were so tight that the type was all loose, but it wasn't my fault if the cuts wouldn't go in the stick. They tried to tell me that the cuts wouldn't give, but the type would. Now I argued just the reverse, because everybody knows that metal is harder than wood by a blamed sight. But you can't make them see it that way, and the boss put me sorting leads and slugs till quitting time.

"I suppose a lot of these guys think that a man who gets the scale ought to take a course in a college and buy a lot of competition specimens, but money is too hard to get these days to part with it for foolery of that sort. If I can't make good now after being thirty years at the business, little Willie had better get a job as hod-carrier or some other learned profession where experience counts for something."

Written for THE INLAND PRINTER.

ARE YOU IN THE SADDLE?

BY A CONTRIBUTOR.

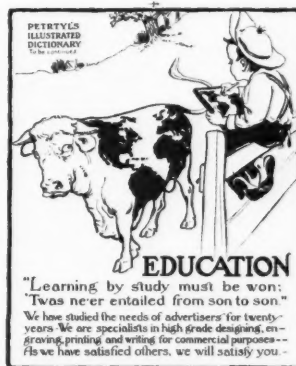


"THINGS are in the saddle and ride mankind," said Emerson. In the printing business, with its multitudinous detail, the majority of employers succumb to routine. Their businesses drive them. They are business-ridden. They work very hard and constantly. Their industry and application is meritorious but it is of the same order of merit found in the industrious mechanic. They are too busy. Too busy to think broadly and executively. Too busy to study the progressive and rapidly changing conditions of the printing industry. Too busy to study the several excellent trade journals which report the successful and profitable ideas of other printers, many of which could be successfully applied in the businesses of these too-busy men. Too busy to study the specimens of new styles of type as they reach them.

Take time to think. Stay away at times from the ever-interrupted desk and the noise and hurry of the shop, and survey your business from the outside. Look at its possibilities for improvement and expansion; study it on all sides. Study the ideas and achievements of others as reported in the trade journals with a view to applying these successful ideas to your own business. How often we hear a printer say he has no time to read his trade journals. To whom has such a one sold his time that he can not use it to his own advantage? What would be the status of a physician or a lawyer who had no time to keep in touch with the constant change and progress of their professions as reported in the medical and law journals? They would surely retrograde and become unsafe advisers. Take time to think! It is really the chief advantage of being one's own master that one can dispose of his time as he



TELEPHONES AND SWITCHBOARDS



ADVERTISING DESIGNS BY AUGUST PETRYL, PALETTE AND CHISEL CLUB, CHICAGO.

pleases. In estimating your success as a business man, the verdict will not depend upon your industry or the number of hours you have worked, but upon the successful application of your mental qualities; therefore, take time to use them. Emancipate yourself from routine; think as a director and not as a mechanic. The successful business men of our day are those who have so-called executive ability, which is in reality thinking ability, coupled with a resolution to make thinking their chief occupation. They plan for others; stimulate others; and study their businesses with the mental calmness and impartiality of scientific investigators; they are in the saddle.

As Pope declared the proper study of mankind to be man, so we may claim the properest and chiefest study of printers should be type. When Doctor Samuel Johnson wrote the advertisement of the sale of his friend Thrale's brewery he said that it contained the "potentialities of wealth beyond the dreams of avarice." What better phrase than that could be used to describe type? Is not the whole commercial structure of the world built up by advertising, ninety-nine per cent of which is done with type? Shall not the printer who uses type to bring wealth to his customers also use it to bring wealth to himself? Is the printer alone blind to the wealth-bringing potentialities of type? Or is he ever to remain like the needy knife-grinder of Canning—to whom "a violet on the river-bank a violet was to him and nothing more." A necessary study of the printer is type, and how to use it to attract business to himself. The printer sells type-designs with which to express the ideas of his customers. Is the customer particular about the design? He is; and the prosperity of one printer more than another is traceable invariably to the character of the designs he sells or in which he clothes the ideas and announcements of his customers. What would become of a tailor, or dry-goods man, or picture dealer, who was too busy to study and stock up with the changing styles and fashions? What would become of them if they did not add the new fashions until they had sold out all the old fashions? They would soon lose trade and become back-numbers. A tailor is selling designs and fashions, and so is the printer. A tailor has a stock of cloths according to the extent of his business; but no matter how small his business is he has big books of samples furnished by the cloth manufacturers, and he insists on showing these samples to his customers, because he knows that if the customer finds a design or style that pleases him an order will result. Does the manufacturer of cloths make them for the tailor or for the tailor's customers? The

tailor knows that all these designs are made up for his customers, and he, therefore, is eager to place these designs by the hundred before his customers. How differently the printer acts. Mr. Quads has a few styles of type, more or less up to date. His competitors, Space & Co., across the street, have ten times as many styles and ten times more business. Quads trots out his limited list, used over and over again, and the customer sees none he likes. He may leave an order, but next time he goes to Space & Co., who have a ten times better chance of pleasing him, although their presswork and the paper and ink they use is not any better than Quads's. Now all this time Quads has several specimen books of type *carefully concealed* from the customer, for whose use and thousand-and-one tastes these very types were designed and made. Quads does not see that with this great assortment of samples or specimens he is on an equal footing with the biggest plant in existence; and, if his skill as a printer is equal to the demands of a first-class customer, he can hold the most fastidious and crankiest of them by selling him printing done with the style of type that will suit his fastidiousness or crankiness. But Quads is afraid the customer might find something he wants that Quads has not got; thus customers are lost and never return, because the very samples expensively prepared to encourage Quads's customers to buy are carefully concealed. We can imagine some printers secretly resenting a comparison with the tailoring business, but there are more tailor-shops than printing-offices. How little profit a man gets out of the clothes he wears, and what enormous profits the public derives from the printing it buys! There is need for study right here. We simply suggest the advisability of studying the true relationship between the printer's customers and the type-specimen books, and particularly the application of the results of this study to the business concerns in the community in which the printer conducts his business.

Other studies present themselves. Your employees: Are they the best profit-earners you can get, and are you managing them in the best way to get the most profit from their work? If they are wasting time, is it because you have been "too busy" to furnish them with proper materials? Are they chasing material which should be in its proper place, convenient to their hands? If they are not sufficiently profitable, they may not be blamable. Your advertising: Is it of a character that will attract orders? Does it contain the exhibition or offer of anything new and desirable because it is new? Or is it based on the unenticing proposition that you should get more business just because you need it? Great

Solomon! wisest of men! is it not extraordinary that so few printers even attempt to advertise their businesses, although they possess all the means of doing so, and are using those means constantly on behalf of other business men? Again we say: Take time to think! What an illimitable arena the printer has in which to exercise his brains, and yet the very item which he sells principally he generally looks upon as a necessary evil, and keeps on hiding his specimen books from his customers for fear they might buy something he might have to buy to sell to them. Does any one ask him to give the type away? This attitude of the printer puts us in mind of a Nantucket inci-

Written for THE INLAND PRINTER.

LETTER FROM A SELF-MADE PRINTER TO HIS SON.

BY ARTHUR K. TAYLOR.



DEAR JIM, a customer left a book in the place the other day—"The Letters from a Self-made Merchant to His Son"—supposed to have been written by an old gentleman who was taking the mud baths on the Continent, to his son hard at work here in Chicago. It occurred to me that I might as well write you "a letter from a self-made printer to his son, who is taking the baths at Atlantic City." I'm self-made all right—



MODELED DESIGNS BY THOMAS A. O'SHAUGHNESSY, PALETTE AND CHISEL CLUB, CHICAGO.

dent. A storekeeper there had a wash-boiler hanging in his store. A summer resident wanted to buy it. "No," said the storekeeper, "it is the last I have, and if I sell it I'll have to send to Boston and buy another."

We could fill this publication with subjects which the printer might profitably take time to think about, but let a man get started and these subjects will suggest themselves. We will close by propounding an inquiry which would furnish an interesting topic for a printers' debating society: "Does a printing-office buy a fine assortment of type because it has a big business, or does it have a big business because it has bought a fine assortment of type?" Take time to think; in such a discussion there would be an admirable opportunity for getting the cart before the horse.

THE INLAND PRINTER COMPANY has in press a new work on imposition. It covers the field thoroughly, both hand and machine folds, and is attractively illustrated. Price, bound in flexible leather, \$1. Advance orders now received.

maybe that's what's the matter. Probably if the imprint weren't so prominent it would have improved the job.

Been pretty busy since you left; had a fair run of jobwork, considering that that red-headed competitor of ours down the street, week before last, put in one of those new-fangled typesetting machines and advertises the addition to his plant by leaving the window up alongside of it. Jim Brownson's bay mare was one of the first to hear it, and before Jim could get a good grip on the reins his high-stepping steed had waltzed into that basement barber shop, two blocks below, to try to find a place to quiet her nerves. However, they say that the machine works all right. I lost a law brief last week and our aforesaid competitor spoke to me so pleasantly yesterday when I was over at the courthouse, that I can't get it out of my head that he got the job. Well, we all have to meet with afflictions once in a while.

It occurred to me that you might be interested in hearing that that little girl we had who worked

in the alley next to your old stand left last week, and, I understand, married a drummer for a St. Louis hardware house. Some of the men seemed to think that you ought to know about it, so I am just passing it along.

Well, Jim, I've got a new complaint — I don't mean rheumatism or anything of that sort. This is another sort of a kick. You remember that brash young advertising manager they have down at M. & W.'s? Well, you know how he's never satisfied without there's something wrong. He's not very strong on such old troubles as short count, light paper, "pulls" or things of that sort, his crankiness generally running to new sorts of afflictions. You remember when he wanted us to have new cap S's cut for all our Caslon old-style fonts. He was absolutely sure it was a wrong font or else old man Caslon was demented when he designed it; and I guess you don't forget the time he tried to make us do over a job of fifteen thousand enclosure circulars because he claimed that psychologically blue wasn't the right color to use in telling about bargains. I believe he claimed that by rights that color was only correct on funeral notices. It happened that yesterday I sent a bundle of circulars around to him, and the next thing that I knew I received over the 'phone a violent protest to the effect that our boy refused to take his hat off when he delivered the package at his office. When Willie came back I asked him about it, and he reported that he was just about to take his hat off when the advertising manager yelled at him to take it off, and he just up and told him that he didn't get his orders from him. I gave Willie a mild talking to about being polite, and this morning, when I had another job to send around, I told Fred that he could take it over. Before he left I found an old shoe and cut the toe out, and had Fred wear it. I coached him a bit, so that when he delivered the package, while he was waiting with his hat in his hand while the receipt was being signed, the advertising manager asked him if he had a sore foot. Fred told him that he hadn't, so that sort of whet up the advertising manager's curiosity so he wanted to know why he was wearing such a disreputable looking shoe, and Fred told him that he had to use both arms for delivering bundles sometimes, and when he went into a man's office he stood on one foot and took his hat off with the other, and he cut his shoe so as to give him the free use of his toes. Fred told me when he came back that when he got off that speech two of the advertising manager's stenographers pretty nearly went into hysterics and another girl at the water cooler was seized with a sudden coughing fit. The advertising manager turned red in the face and sent word back to me that if all those circulars

weren't delivered by 5 o'clock that day I could keep them.

About a week ago I heard a row out in the pressroom one day during noon hour. I didn't go out to see what was going on, but learned in the afternoon that a tramp printer I've had on for three weeks had a new press-feeder down on the floor and was going through with some mysterious ceremony, which we found out afterward consisted of rubbing purple copying-ink in the boy's hair, the tramp claiming that he was "confirming" him. Every time that boy has brushed his hair since, he has come out of the ordeal with his face and neck streaked with red tears of repentance. I understand that a few days after the occurrence the tramp had to climb over the transom to get out of the pressroom, as he was the last man out of the building. The feeder considers that the account has been squared.

They tell me that they have a millionaire printer in a museum east there somewhere: Have you seen him? It just came out when the papers were being filed at the courthouse a day or so ago, that Ike Burroughs, the junk dealer, bought that row in the 1600 block, just this side of the park on the avenue. It cost him \$112,000. You remember that Gordon "piler" we sold him for \$11. I wonder how much of that \$112,000 he made off it?

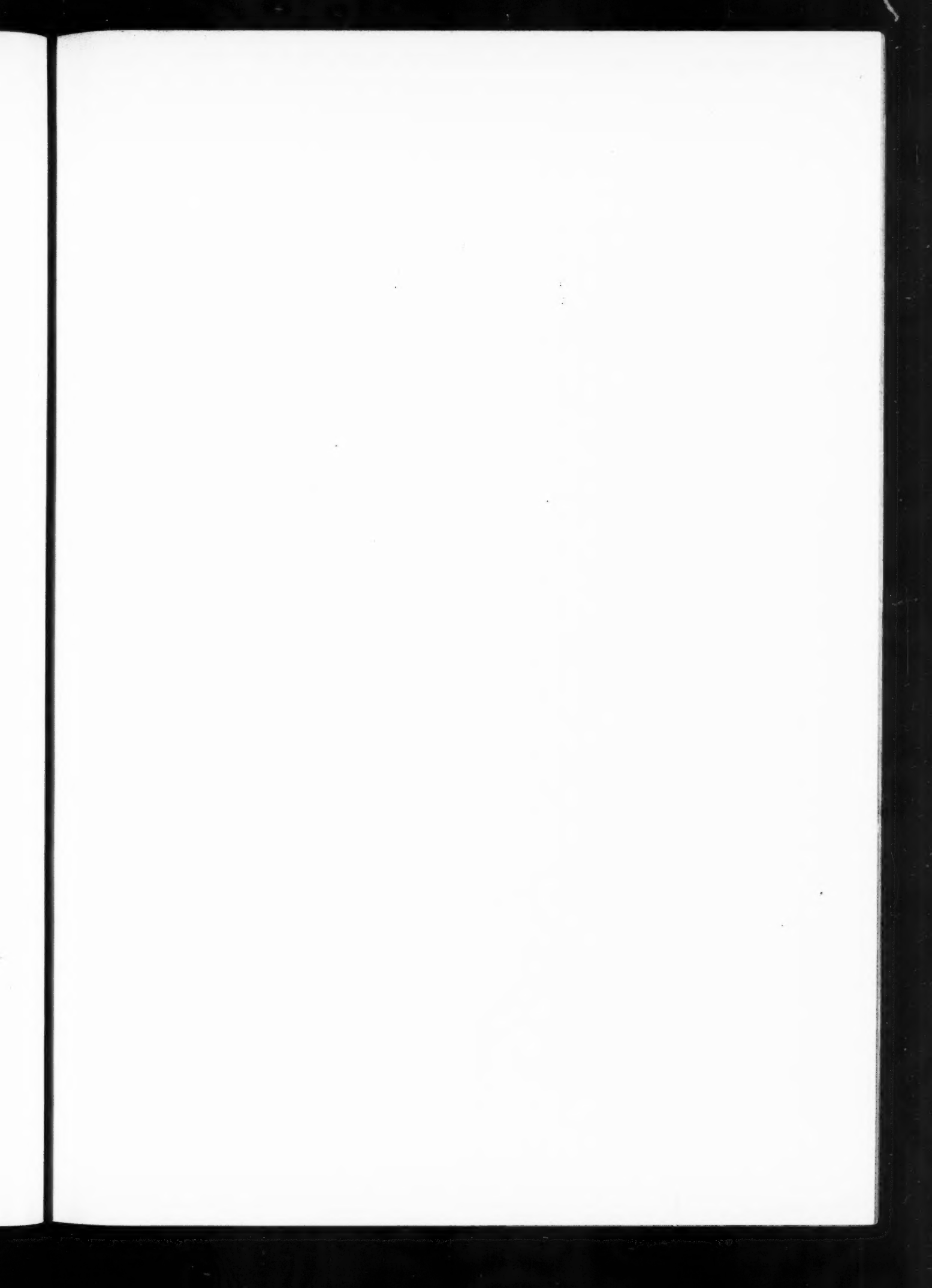
On your way home you might stop off at Philadelphia and call on that paper firm that threatened suit. Maybe your good clothes and your sunburn will impress them sufficiently with our financial responsibility to result in their calling off their dogs.

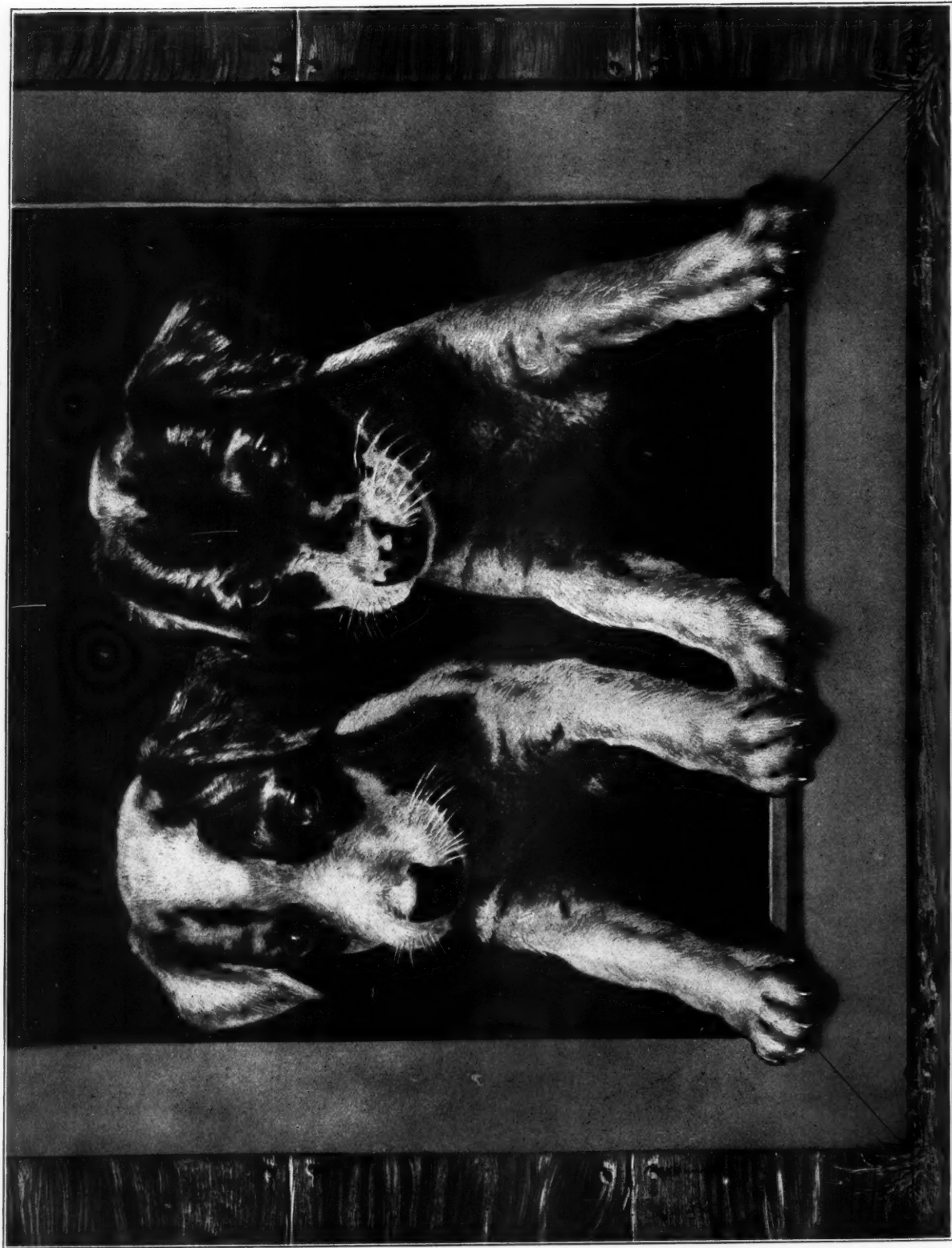
When you feel fatigued with the round of gaiety maybe a change of occupation will do you good, and I think that you can find it just around this immediate neighborhood. If you haven't enough money to get home you ought to be able to scare up an advertising scheme to raise the necessary. This suggestion is in the nature of a joke — that is, the last part of it is, the first part may not be so humorous.

YOUR OLD-STYLE ANTIQUE DAD.

GUNNING FOR SMALL OFFICES.

The recent rapid industrial development of Norway has had the result, among others, of lowering the prices of printing work to an almost non-paying level, owing largely to the number of small offices which have been opened, many of them being persons with only a scanty knowledge of the trade. In order to put an end to this state of affairs, a law was enacted providing that every person who proposed to establish himself as a printer should appear before a commission for examination as to his ability. Some copy is given to each candidate, and the decision of the commissioners is based upon the nature of the proof submitted.—*British and Colonial Printer and Stationer.*





"WHO WHISTLED."

Plates made by
The Mankin Co., not inc.
126-132 Market St.
Chicago, Ill.



Entered at the Chicago Postoffice as second-class matter.

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XXXIX. APRIL, 1907. No. 1.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breains buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 15, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

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EDITORIAL NOTES.

"DESPISE not the day of small things" is a good Scripture injunction, and the printer who neglects to meet with his fellow printers for the discussion of ways and means for the betterment of the trade is losing heavily on his exaggerated ego.

PARIS is said to support 140 daily papers. If the French press ever becomes trustified through news agencies and press association, there will be many a job in gay Paree for the journalistic undertaker. Though modern methods make larger and better newspapers possible, they are also a deathly scourge to the weaker ones.

REMEMBER always that labor is the most expensive thing you buy. Two good men at a fair wage will do more and better work than four wrong fonts at a low wage. Consider the averages. Buy material with regard to the labor cost of doing without. You will nearly always buy if you have given the matter judicious thought.

PRINTERS end their fiscal year usually with the calendar year. Many business concerns in other lines do the same. It seems, however, that it would be the part of wisdom to select the slack season for closing the fiscal year. Then there is time for consideration, rearranging and overhauling. The summer months are the quiet months. Take time by the forelock.

IN nearly every trade center there is an instructor in art, a designer, or at least a sign-painter. The printer would do well to get acquainted with these men and tell his needs. In nine cases out of ten his eyes will be opened to many things that he has not known, and the lesson of how the other craftsmen do things that are in a way correlated to the art of printing will disclose a new avenue to him.

MANY printers think they have a field for a rubber-stamp business. It is wise to begin by testing the field on a commission basis. Stock with the mounts and accessories if desired, but have the rubber stamp itself made by the wholesalers and take the commission. The printer will then not be distracted from his regular work. When the trade warrants then hire a rubber-stamp man. Do not experiment.

THE printing-trade employees' organizations of Great Britain have commenced a campaign against contract work, and it is said several prominent members of the Government outspokenly

favor the establishment of a Government printing-office. This is in keeping with the tendency of the age, and those Americans who would close up Uncle Sam's printery at Washington should take notice of the drift in such matters.

ENCOURAGE employees to save and study good specimens of printing. A little ingenuity and a little exertion will provide a box for vertical filing of specimens. Mount the specimens on heavy paper, and classify them with a vertical index card. Fix up similar boxes for catalogues, type-founders' specimen sheets, and paper specimens. There are many types of vertical filing devices in the market, but a few light packing boxes can be used temporarily to test with until such time as the cabinet most suitable is determined on.

EMPLOYING printers in Chicago have been bidding over each other's heads for Monotype operators. The union has therefore served notice that the scale will be advanced, after due conference of course, to the same rate as that for Linotype operators. One employing printer avers his belief that the entire scale is to be advanced. Paper and other materials are advancing. These things are advancing because they are wanted by a great many people. The trouble is that there is no unity in the advances. The employing printer, having the weakest grip on the situation, gets over the fence last.

THE announcement of another advance in the price of type and printers' materials, the increases asked by machine operators, and the necessarily higher cost of machine composition, are causing a revulsion in favor of hand composition and those machines which enable the printer to cast his own type. An added impetus is given these typesetting machines, as with type cheaply manufactured on his own premises, the lower rate for hand compositors makes an interesting argument in favor of this method. With machines of this class on the market already, and others on the way, the printer who keeps in touch with developments may find a way out of encompassing difficulties.

STATE and local organizations are being formed by employing printers for the sole purpose of regulating prices and for the interchange of ideas on the subject of cost accounting. These are worthy objects, and the organizations will be productive of good if the presiding officers will only be hard-hearted enough to promptly choke off the bore who maunders wearily over the things that have been done to him by his customers or by his competitor. Let the printer get the beam out of his own eye and the mote in the eye of his competi-

tor will not annoy him. Keep them down to business, Mr. Chairman. Have your meeting loaded with good papers, follow with short, sharp discussion. Choke the wind out of the irrelevant and the meaningless and the society will call you blessed.

THE cover-design and headings of THE INLAND PRINTER this month are the work of Mr. F. J. Trezise, instructor in the job composition department of the Inland Printer Technical School. This is the first time in the history of THE INLAND PRINTER that this has been accomplished by a practical printer engaged at the trade. The motifs of the designs were adapted by Mr. Trezise from decorative styles used in Sweden, notably by Mr. Wald Zachrisson of Gothenberg. They are sufficiently direct and simple to be interesting, and as the style lends itself to a variety of uses it may prove suggestive to printers who are seeking new ways of telling old stories.

PRINTING is a sedentary occupation, and the men and women engaged in it are always interested in advice regarding exercise, health and sanitation and what not. A healthy body is a valuable asset, considering the subject on its lowest plane; but much more important than a healthy body is a healthy mind. A healthy mind has the power of concentration; it has power over irritated nerves; it is judicial and fair; it rises superior to bodily infirmities and helps to overcome them; and it helps to develop dormant functions, so that all the brain is available and ruts are avoided. And hearken, a healthy brain can be created by cultivation.

CONVINCED that more of the money spent in advertising should find its way into the coffers of the commercial printer, we are pleased to give prominence to the following: "The value of the booklet consists in this, that for two cents you can place before a prospective customer matter that it would cost you two hundred dollars to print in a newspaper or magazine." It is from *Printers' Ink*, which knows the art of advertising thoroughly, and if at all biased, leans toward the regular publications, as is the way of the professional advertising sharp. But in its experienced eyes, the booklet, the pamphlet and the catalogue are of vital importance. Printers generally should be awakened to the possibilities of those methods of publicity. When they do, all branches of the trade will experience the delights of healthy and permanent expansion. The humble pamphlet can accomplish much, and we should not allow its glory to be dimmed by the gorgeousness of the magazine or the mighty fanfare of the newspaper.

Written for THE INLAND PRINTER.

THE GROWTH OF THE PRINTING INDUSTRY.

BY W. S. HISCOX.



THE enormous development of the printing and publishing business since 1900 is shown by the 1905 census tables, which are reproduced herewith. The figures are well worthy a careful study by the trade and by supply men.

Of the materials used in book and job printing, paper is the biggest item. The increased percentage of production in the job and book printing in the years 1900-05, namely, forty-one per cent, did not keep pace with the increased percentage cost of materials used, namely, forty-five per cent. This was evidence that in 1905 the printers charged at least four per cent too little for their products—the increased cost of labor not being considered.

Job-printing products easily take the lead with a total of \$116,642,845.

The total value of the products of music-publishing concerns increased eighty-two per cent, while the cost of

The number of typesetting and typesetting machines increased seventy per cent, while the number of hand compositors decreased seventeen per cent.

Dailies, weeklies, semi-weeklies and monthlies show an increase in numbers; with the greatest percentage, twenty-three per cent, increase with the weeklies. Dailies increased in number only ten per cent. There was a large increase in the number of fraternal publications, one hundred and twenty-five per cent.

Unlike many other industries, printing showed a gain in the number of establishments since 1900. It seems rather difficult to consolidate printing establishments, and to organize trusts for their operation. The percentage of increase in the number of job-printing and publishing establishments was nineteen per cent; of sheet music, sixty-six per cent; newspapers and periodicals, eighteen per cent. On the other hand there was a decrease of sixty-five engraving and steel-plate printing establishments. Capital in the book and job offices in five years has increased forty-five per cent; total number of employees, seventeen per cent; total wages, fifty-one per cent.

INDUSTRY.	Census.	Number of establishments.	Capital.	SALARIED OFFICIALS, CLERKS, ETC.		WAGE-EARNERS AND WAGES.						Miscellaneous Expenses.	Cost of Materials Used.	Value of Products, including Custom Work and Repairing.
				Number.	Salaries.	Total.		Average Number.						
						Average Number.	Wages.	Men 16 Years and Over.	Women 16 Years and Over.	Children Under 16 Years				
Printing and publishing, book and job	1905	8,244	\$142,015,638	15,449	\$15,399,727	87,746	\$48,720,854	65,293	19,975	2,478	\$33,115,809	\$52,575,110	\$182,611,720	
	1900	6,919	97,758,968	9,906	8,830,413	67,610	33,541,701	51,743	13,769	2,098	16,690,132	36,191,582	121,798,476	
	1890	4,125	67,301,355	8,032	8,270,784	50,399	27,762,177	39,644	9,367	1,388	10,882,612	29,502,178	93,909,432	
	1880	3,468	63,003,704	.....	.....	58,506	30,541,657	45,890	6,777	5,839	.....	32,660,395	90,979,341
Printing and publishing, music.....	1905	145	3,487,017	739	509,144	577	340,176	455	111	11	1,715,363	541,220	4,147,783	
	1900	87	2,313,966	314	244,515	778	375,202	568	181	29	663,097	449,674	2,272,385	
	1890	79	1,816,205	239	224,799	462	223,783	366	72	24	362,117	401,415	1,683,333	
Printing and publishing, newspapers and periodicals	1905	18,038	239,518,524	48,782	47,128,711	96,868	59,830,768	76,817	17,528	2,523	67,638,099	70,358,000	309,327,606	
	1900	15,305	192,443,708	27,579	27,015,791	94,604	50,333,051	73,653	14,815	6,136	38,544,642	50,214,904	222,983,569	
	1890	12,362	126,269,885	20,120	17,777,173	85,975	50,824,359	70,424	9,587	5,964	35,727,039	38,955,322	179,859,750	
Engraving, steel, including plate printing	1905	215	5,402,716	385	553,690	3,580	2,227,850	2,203	1,296	81	501,557	1,553,618	5,943,680	
	1900	286	5,066,020	313	338,323	3,303	2,012,327	2,119	1,085	99	436,326	1,209,536	5,100,662	
	1890	134	2,924,125	264	305,178	2,296	1,576,405	1,384	883	29	155,902	742,765	3,347,804	
	1880	55	2,387,050	.....	.....	1,916	1,951,745	1,118	661	137	.....	648,994	2,998,616
Typefoundry	1905	21	4,916,723	274	279,779	1,446	883,595	1,052	318	76	309,952	746,176	2,727,759	
	1900	22	2,269,370	183	210,426	1,424	803,470	1,071	305	48	241,134	863,689	2,842,384	
	1890	38	4,968,309	222	280,238	1,950	1,121,511	1,245	605	100	236,907	1,434,092	3,916,904	
	1880	48	2,772,690	.....	.....	1,986	958,693	1,327	406	253	.....	660,748	2,330,298
Printing materials,	1905	77	1,008,889	94	106,786	357	239,036	338	14	5	195,266	372,480	1,207,163	
	1900	70	905,603	64	64,063	560	232,799	503	32	25	98,984	406,357	1,088,432	
	1890	64	1,370,487	151	148,010	715	338,096	519	180	16	121,874	567,638	1,459,434	
	1880	27	199,900	.....	.....	191	98,878	164	7	20	.....	190,353	421,316
Ink, printing	1905	60	4,600,774	361	530,355	711	474,987	695	10	6	1,269,387	2,612,558	5,774,254	
	1900	60	2,944,797	253	344,689	503	298,161	489	11	3	265,216	1,535,916	3,079,948	
	1890	35	1,863,025	136	186,024	380	269,740	362	18	.....	162,554	1,145,554	2,376,672
	1880	63	1,251,050	.....	.....	480	230,284	339	79	62	.....	864,765	1,629,413

materials increased only twenty per cent, leaving a big margin of the increased production as profit.

The increased percentage value of the products of newspapers and periodicals, thirty-eight per cent, fell three per cent behind the increased percentage cost of the materials.

The census shows a decline in the printing of books, a decrease of \$3,709,587 in 1905 as compared with 1900. This is accounted for by the increased reading of magazines and Sunday editions of newspapers, which leaves little time for the reading of books. For example, monthlies had increased in number 683, with an increased circulation of 23,256,258. Naturally with the decrease in book printing, there was a decrease in bookbinding of \$617,501.

Blank books also decreased in value \$120,410, due to the introduction of the loose-leaf system for keeping accounts.

The capital of the newspapers and periodicals increased twenty-four per cent; number of employees, nineteen per cent; total wages, thirty-eight per cent.

The figures which were collected from typefounders showed a decrease in production, as would naturally be supposed, because of the introduction of typesetting machines, which decreased the consumption of type, notwithstanding that more display type is used to-day than ever before. The decrease has been in body-type. The banner year with the typefounders was 1890, when the products of the thirty-eight establishments amounted to \$3,916,904. This amount had decreased to \$2,727,759 in 1905, or a percentage of thirty-three per cent. In 1905 there were twenty-one typefoundries reported; in 1890, thirty-eight.

The production of printing materials likewise decreased. The largest amount was \$1,459,434 in 1890, and in 1905

the amount had decreased seventeen per cent, although there were seventy-seven establishments as compared with sixty-four.

The value of printing-ink products increased seventy-seven per cent, while the number of factories, sixty, was the same as in 1900.

PRINTING AND PUBLISHING, BOOK AND JOB—MATERIALS USED, BY KIND, AND COST; AND PRODUCTS, BY KIND, AND VALUE: 1905 AND 1900.

	1905	1900
Materials used, aggregate cost	\$52,575,110	\$36,191,582
Paper, total cost	\$39,581,628	(*)
For books and pamphlets	\$5,561,928	
For job printing	\$34,019,700	
Ink	\$2,122,024	
Fuel, rent of power and heat, mill supplies and freight	\$2,452,256	\$2,195,746
All other materials	\$8,419,202	(*)
Products, aggregate value	†\$182,611,720	†\$121,798,470
Book and pamphlet publications	\$38,614,551	
Sheet music and books of music	\$563,358	
Job printing	\$116,642,845	
Bookbinding	\$8,146,175	
Blank books	\$5,534,847	
Electrotyping, engraving, etc.	\$3,164,701	
All other products	\$9,945,243	(§)
Typecasting and typesetting machines	1,387	(§)
Operators	1,992	(§)
All other compositors	29,819	(§)

* Not shown separately, except that principal materials, including paper, ink and "all other materials" were given as \$33,995,842.

† In addition, book and job printing to the value of \$464,142 was done by establishments engaged primarily in the manufacture of other products.

‡ Not shown in detail.

§ Not enumerated.

PRINTING AND PUBLISHING MUSIC—MATERIALS USED, BY KIND, AND COST; AND PRODUCTS, BY KIND, AND VALUE: 1905 AND 1900.*

	1905	1900
Materials used, total cost	\$541,220	\$449,674
Paper	412,345	(†)
Ink	14,419	(†)
Fuel, rent of power and heat, mill supplies and freight	12,261	25,720
All other materials	102,195	(†)
Products, total value	‡\$14,147,783	\$2,272,385
Sheet music and books of music	3,981,366	
Electrotyping, engraving, etc.	18,150	
All other products	148,267	

* The value of sheet music and books of music printed or published by book and job printing and by newspaper establishments is given under "printing and publishing, book and job" and "printing and publishing, newspapers and periodicals."

† Not shown separately, except that principal materials, including paper, ink and "all other materials" were given as \$423,954.

‡ In addition, sheet music to the value of \$2,500 was published by an establishment engaged primarily in the manufacture of other products.

§ Not shown in detail.

PRINTING AND PUBLISHING, NEWSPAPERS AND PERIODICALS—MATERIALS USED, BY KIND, QUANTITY AND COST; AND PRODUCTS, BY KIND, AND VALUE: 1905 AND 1900.

	1905	1900
Materials used, aggregate cost	\$70,358,000	\$50,214,904
Paper, total cost	\$58,966,258	\$37,823,856
For newspapers—		
Pounds	1,484,651,090	956,335,921
Cost	\$34,480,320	\$22,197,060
For periodicals—		
Pounds	335,005,996	121,901,749
Cost	\$12,759,444	\$5,504,578
For books and pamphlets	\$2,222,791	\$3,851,912
For job printing	\$9,503,703	\$6,270,306
Ink	\$2,183,576	\$1,374,237
All other materials	\$9,208,166	\$11,016,811
Products, aggregate value	*\$309,327,606	\$222,983,569
Newspaper products	\$256,837,302	\$175,789,610
Advertising	\$145,531,811	\$95,561,127
Subscriptions and sales	\$111,305,491	\$79,928,453
Book and pamphlet publications	\$14,697,941	\$18,407,528
Sheet music and books of music	\$128,961	\$544,802
Job printing	\$32,623,957	\$22,793,322
Bookbinding	\$1,449,949	\$2,067,450
Blank books	\$434,147	\$554,557
Electrotyping, engraving, etc.	\$647,037	\$491,567
All other products	\$2,508,312	\$2,334,733
Typecasting and typesetting machines	6,793	3,988
Operators	8,842	5,803
All other compositors	40,715	49,311

	1905	1900
Number and average circulation per issue:		
Total number of publications	21,400	18,226
Dailies—		
Number	2,455	2,226
Average circulation	†19,624,757	†15,102,156
Semi-weeklies—		
Number	645	637
Average circulation	2,937,464	2,832,868
Weeklies—		
Number	15,049	12,979
Average circulation	36,733,597	39,852,052
Monthly—		
Number	2,500	1,817
Average circulation	62,776,155	39,519,897
Quarterlies—		
Number	353	237
Average circulation	11,709,655	11,217,422
All other classes—		
Number	398	330
Average circulation	3,174,788	5,774,939
Character of publications:		
News, politics and family reading	16,516	14,867
Religion	1,287	952
Trade	627	520
Fraternals	450	200
Commerce, finance, insurance, railroads, etc.	364	190
Agriculture, horticulture, dairying, stock-raising, etc.	360	307
All other classes	1,796	1,190

* In addition, newspapers and periodicals having a value of products amounting to \$75,105 were published by establishments engaged primarily in the manufacture of other products.

† For week days only. The average circulation per issue of Sunday editions was 11,539,521.

‡ Covers the Sunday circulation, not shown separately.

THE NEW PLANT OF THE REVEILLE PRESS AT VEVAY, INDIANA.



NE of the newest establishments in the printing trade, and one which has attracted a great deal of attention among printers generally, is that of the Reveille Press, at Vevay, Indiana. This enterprising firm occupied their new building about November 20, of the past year. The total investment approaches \$25,000, and the entire building and equipment is so entirely out of the ordinary for a city the size of Vevay, that a more detailed description of it and the business system which the managers of the Reveille Press are using will doubtless be found of interest to printers everywhere. The photographs which appear herewith are taken from the interiors of the various departments.

The main structure has a frontage of forty-eight feet, while the extreme depth is seventy-two feet. The owners of the company purchased a lot several feet wider than the new building, and built a few feet from the respective property lines in order that their view from all sides might never be obstructed by buildings erected on adjacent lots. The entire structure is of brick with Bedford stone trimmings. The foundation, which is of local blue limestone, is dressed to a pitch face, and is one of the most admired portions of the building. The roof, which is of the saw-toothed pattern, is covered with the best grade of "Old-Style" tin. The lobby of the building, which is eighteen feet in length, has a tiled floor with marble base. A handsome quartered-oak partition, seven feet high, separates the lobby from the outer business office.

This office is furnished with all the appliances usually found in an up-to-date office, all in quartered oak. Opening to the north, the private office of the manager and the room set apart for the directors' use is entered. This, too, is handsomely furnished in quartered oak. The balance of the first floor of the main structure is given over to the bindery department. In this room all the latest machines and appliances are to be found. Opening from the bindery department to the north is the pressroom, thirty-six feet in length. Here the entire battery of four presses, the folder, and sink for washing up are to be found. The composing-room occupies the entire top floor,



FACADE.



EXTERIOR VIEW — REAR.



LOBBY.



PRIVATE OFFICE.



COMPOSING-ROOM.



PRESSROOM.



BINDERY.



BASEMENT AND POWER PLANT.

PRINTING PLANT OF THE BEVELLE PRESS, VEVAY, INDIANA.

and this is perhaps the most attractive room in the entire building. With big windows on every side, and the saw-tooth roof opening to the north, the light, even on the darkest day, is abundant, and the electric lights are never needed except at night. In this room the equipment is the best the cabinetmaker's and typefounder's arts can supply. The type is laid in dustproof cases, in steel-run cabinets, and the imposing stones and other furniture are the best offered on the market.

In the basement, which has cement floor and the walls plastered with cement, is the boiler-room, engine-room, and stock-room. The power plant consists of thirty horse-power boiler, twenty-five horse-power engine, and twenty horse-power generator. Nearly a hundred incandescent lights, located in the most convenient places, light the building. The exhaust steam from the engine is sufficient



WILLIAM O. PROTSMAN,
Secretary and Manager, Reveille Press, Vevay, Indiana.

for heating purposes, except in the most severe weather. Every machine in the building is supplied with an individual motor, which gives the operator thereof the most absolute control. The two-revolution press is equipped with a C. H. Controller No. 85, which gives twelve speeds in the forward direction and two in the reverse. All the smaller presses are likewise equipped with controllers, which give the machines wide range of work, and puts the operator in perfect control. Of course the current for these motors and the light for the incandescent lights is furnished from the plant's own generator in the basement. The voltage of the current used is 220.

The Reveille Press does a general printing and publishing business. Fine catalogue and half-tone printing and office stationery is their specialty.

A description of the system in use by the Reveille Press will be found of interest. This system has been built up by years of hard work and close observance, and an expense of several hundred dollars. When the orders enter the plant, the first process is to enter in a specially ruled job book. Each job is given a number; this number appears on the job book, upon the jacket in which the cost is placed, and upon the copy itself. The full description of the job and orders required in the various departments is entered on the jacket. A stock ticket is immediately

made out in triplicate. One copy of this accompanies the copy throughout the entire time the job is in the shop. The other copy is filed in the perpetual inventory of stock, which is carefully and systematically kept. The third copy is filed in a cost jacket, which remains in the office. Each workman who handles the job from the time it enters the plant until it leaves it, makes out a ticket upon a specially ruled form of the amount of time spent by him upon it. A separate ticket is made out for every job handled; these tickets are handed in at the close of the day's work, and are distributed to the various jobs into whose cost they enter. One distinct advantage which the manager of the Reveille Press claims for this method is that it saves the time of at least one bookkeeper in making the distribution, such as must be done if but one ticket is used for each employee's work during each day. No matter how long the job may remain in work, nor how small an amount of time may be spent upon it, the ticket setting forth all the details finds its way unerringly into the cost jacket which is kept for that particular job. When the job is completed, the jacket, containing the copy, the proofs, revises and two perfect samples of complete job is returned to the office. The cost jacket which is kept on file in the office contains every item bearing upon the cost of such job. The time tickets have been distributed day by day, and the stock ticket, showing the kind and amount of stock used in the work, is also at hand, the ticket representing those having been placed in the jacket at the time the job was entered in the job book. In the summary of cost the sheet is divided into four departments, i. e., composition, presswork, binding, trimming and shipping. Opposite the name of each compositor, pressman, or other workman is entered the totals of the different tickets charged by him against the job. The total number of hours at the hourly rate of wages constitutes the total for labor in the respective departments. Each item of stock used in the job is also entered in its proper place, the proper per cent charged for material burden is added to the cost of the stock, the factory burden is ascertained from the amounts charged to productive labor, the office expense is computed upon the entire cost. The amount charged for the job is contrasted with the real cost of its production, and the final is the amount made or lost on the job. From these totals a job-cost register, which the manager keeps on his desk, is made up, and this record is valued as one of the chiefest assets of the business.

At the time the system was installed, it was somewhat remarkable to notice the number of jobs that really showed a loss, instead of a profit which the managers thought they were making. They have a firm adherence in the belief that every workman is entitled to his hire, and they aim to make a reasonable profit on every piece of work they turn out.

One of the mottoes which they aim to carry through every business day of the year is, "If any money is to be lost, let the competitor lose it." With the modern plant, building and up-to-date system of cost accounting which the company now has in force, it is attaining a success far beyond which it was ever dreamed could be attained in a city of two thousand people. Naturally the work comes largely from the outside, from careful, prudent buyers of printing, who appreciate the tasteful and intelligent treatment which the Reveille Press gives to every order.

The Reveille Press is owned by a stock company, of which Robert Scott is president and W. O. Protsman, secretary and treasurer.

The latter gives a great deal of his time to the active management of the plant, and it is through his efforts and untiring work that the company has attained its present

success. He is now thirty-one years of age, and while he has not been in the business as long as many of his competitors, he has made up what he has lacked in years of service by energy and well directed efforts.

FORTY YEARS IN "FREE PRESS" COMPOSING-ROOM.

The Detroit *Free Press*, March 3, 1907, gives the following interesting account of the experiences of Wylie E. Harmon, for forty years an employee in the composing-room of that paper:

"Forty years ago yesterday Wylie E. Harmon, then aged twenty years, came to Detroit in a stage coach through the snowdrifts from Northville, and started in the composing-room of *The Free Press*, then at Woodbridge and Griswold streets. It was Saturday, and he started in setting heads and ads. for the Sunday issue. Yesterday, with make-up rule in his mouth, he was arranging ads. and making up forms for a Sunday issue of sixty-eight pages, and he has lost very little time between dates.

"Forty years ago the type of the four-page daily *Free Press* was set by ten hand compositors, with two extra men put on for the Sunday issue. Before the advent of Linotypes Harmon was one of the seventy-five busy typos, and now he works to the click of twenty-five modern typesetting machine.

"Judge Harmon has seen many changes, and worked with scores of men whose names were well known a quarter of a century ago. His father was an old-time publisher in Ravenna, Ohio, and the boys learned the case shortly after they began to walk. Two were on the New York *Tribune* under Horace Greeley, John Harmon was superintendent of the *Free Press* office for a few years in the sixties, and Eugene succeeded him and was known to every Detroit printer up to ten years ago.

"Those were great days," said Mr. Harmon. "We got a boom and had to enlarge the paper. We did it by making it ten columns. Then we lengthened the columns out somewhere near a yard before it seemed practicable to increase to eight pages. One day there was a hanging at Sandwich, and we worked until 8 in the morning getting out a big extra with cuts. We used to send the forms down from the fourth story to the pressroom on a hand-elevator. This particular morning the form dropped through a slot at the side and went all the way to the basement independent of the elevator. It struck on the corner, bent the chase diamond-shaped, bounded up to the ceiling over the pressman's head, and fell all over the room. We hauled it up in buckets, and worked until 2 in the afternoon getting to press with the ghost of that extra. It made a twenty-six-hour grind, and no one was happy."

"Judge Harmon, as he is affectionately known, is popular with old and young printers, who hope that he will celebrate many more anniversaries. He lives at 693 Fourth avenue."

"ENVELOPE CORNER CARDS, No. 2," a twenty-four page booklet of ideas for envelope corner cards. Mailed on receipt of 25 cents by The Inland Printer Company.

THE DEPARTMENT OF GRAPHIC ARTS AT THE JAMESTOWN TERCENTENNIAL EXPOSITION.

Although full details are not yet available, the Department of Graphic Arts at the coming Jamestown Tercentennial Exposition will be a noteworthy exhibit of the present state of the American press. The Jamestown Exposition, which will open April 26 and continue until December 1, will be outclassed only by the great world's fairs at Chicago and St. Louis. It is believed that more than ten million people will visit the exposition grounds on Hampton Roads near Norfolk, Virginia, during the time the exposition is open. Within a radius of twenty-four hours from Norfolk reside thirty-nine million of people, twenty-one million being within the twelve-hour radius. This includes a great part of the South whose commercial prosperity has kept pace with that of the North. The exposition grounds present a beautiful prospect with practically all of the main-exhibit buildings done and the concession buildings going up rapidly. Everything points to a successful opening of the entire exposition by President Roosevelt on April 26.

The Department of Graphic Arts will offer a special attraction to those in any way connected with or interested in printing and the allied arts. The Exposition Company is erecting a beautiful and commodious building to house the exhibits of printing, engraving, binding, and publishing. This will be called the Graphic Arts Building. The scope of the Department of Graphic Arts is such that the exhibit at the Jamestown Exposition will represent the high-water mark in modern American printing, engraving and binding. Since space in the building is limited, the character of the exhibit will be, as in all other departments of the exposition, selective. The exhibitors will be those standing foremost in the graphic arts for the quality of their products. The exhibit will be educational in the highest sense as showing the possibilities of American equipments and processes, and the display of finished work will be more comprehensive and representative than has ever been shown at any previous exposition.

Mr. Isaac H. Blanchard has truthfully said, "The world goes to and through the print-shop every day." That part of the world represented in the attendance at the Jamestown Exposition will very largely go to and through the Graphic Arts Building, which is located in one of the most desirable places on the grounds. The educational effect of the exhibit upon these people and the benefit to the exhibitors will, of course, be apparent, but what is of especial importance is that this is the first attempt that has been made to secure a uniform, comprehensive, and selective display of equipments, processes, and products pertaining to the graphic arts. The Exposition Company has shown its interest by the erection of a separate building and the organization of a separate department on a footing with the other departments of the exposition, and the opportunity is offered printers, engravers, binders, publishers, and others to participate in the first really representative display of graphic arts in this country. The chief of the department, Mr. Carl Purington Rollins, will furnish any information with regard to the coming exhibition of graphic arts on application to the general offices of the company at Norfolk, Virginia. Further details of the exhibit will be given in the trade press at an early date.

HOW WEARY LOST HIS HOME.

Weary—I had a lovely home, but I lost it.

Officer—That's sad. How did it happen?

Weary—An engine backed up and pulled it away.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



AMERICAN machine builders have been scoring lately in this country, and a good number of printing presses of transatlantic make have been installed in different parts of the kingdom, the most notable instance being the new Goss Rotary put down by the Harmsworth firm for printing the *Illustrated Mail*, which is a kind of glorified edition of the *London Daily Mail*, but having the additional attraction of half-tone pictures of passing events. The new press prints the *Mail* at the rate of fifty thousand copies per hour, cuts, folds and counts. The total amount of paper used is over seventy tons, a length of web that would extend to more than four hundred miles.

THE American consular service is very valuable to the manufacturers of the United States, and supplies much information that is of value as to where foreign markets may be found, and business pushed profitably, but up till now the British consul abroad has done little or nothing to forward the interests of British trade. Now, however, comes the official information that the consular service is to be strengthened by the appointment of commercial men as consuls or vice-consuls. Among other reforms that are to come about, there is to be greater despatch in the publication of reports on trade; arrangements have been made that important information concerning business shall be cabled to the board of trade, which will at once transmit it to the chambers of commerce interested. Use is to be made of the *Board of Trade Journal* in this respect. Newly appointed consular officers are to receive special training to fit them for their posts, and the board of trade proposes to undertake on behalf of the trade of this country what the German intelligence department and consular system have so long done so successfully for the trade of Germany. Again, more energetic consular action on behalf of British trade appears to have taken place during the past few months, with the result that additions to tariffs have been removed or averted in four different European countries. So things are waking up a bit, and the Britishers mean to get some of the trade back that they have lost through their supine neglect in the past.

THE American point system of casting types has become almost universal among British typefounders and is deservedly appreciated by printers for the saving of time and material it effects in display and other composition. Most of the type houses supply point type, and the eminent foundry of Messrs. Stephenson, Blake & Co., of London and Sheffield, says that seventy per cent of their present output is on American point bodies. This result is the practical outcome of eight years' strenuous endeavor by this and other foundries, in which not only a very large capital outlay has been involved, but also much patient missionary work has been fearlessly undertaken, for although printers almost to a man are advocates of uniformity in type bodies, they have not been quite so eager to put their principles into practice by adopting point bodies to the gradual extinction of the old standard. Perhaps the strongest factor in hastening the change has been the later practice of the founders of casting all their new series upon point bodies only, so that the printer is compelled either to adopt the system or face the unwelcome prospect of an office which would soon become hopelessly out of date. The printer is beginning to realize that labor to-day is his most formidable factor, and a system which is destined eventually to lighten his time bill, and at the same time consolidate his forms, is worth the

initial inconvenience caused by running two standards in temporary joint harness. A prominent member of the London Printers' Managers and Overseers Association, Mr. W. W. Fox, has done a lot to bring the point system into favor both by his written advice and by lectures before associations of the trade.

THERE is one branch of the allied trades that is going ahead by leaps and bounds, that is the boxmaking section, the various houses engaged being full of work, with increasing orders pouring in and but little prospect, fortunately, of their cessation. Cardboard boxes are coming into use in nearly every trade, and all manner of goods are put up in them, their combined hardness and neatness has brought them into public favor, and the dealers in wrapping papers most feel the effect of their supplanting paper in the retail shops. An enormous amount of machinery is required in boxmaking, and a great deal of it is of German make, the American machines not having yet got much of a hold on the British market, which is rather curious, seeing that they are fully ahead of those on the continent of Europe. Of course these remarks apply to boxmaking machinery in general and not to the presses principally used for cutting and creasing, the favorites for this purpose being of the Universal and Colt's Armory type. A new Cottrell press that cuts and creases on the cylinder principle is, however, just introduced, and seems to fill a felt want for certain classes of work.

STILL another composing machine is put before printers. The newcomer is called the "Dyotype," and is the invention of M. Pinel, a French inventor, who claims that it is the simplest and quickest single-type casting and composing machine yet introduced. It seems to be a sort of Linotype-cum-Stringotype-cum-Monotype affair, that combines a number of accomplishments in itself. A British company is being promoted with a capital of \$100,000, in twenty-dollar shares, to manufacture the "Dyotype," but whether it will come off or not is uncertain; the British investor is rather off composing machines just now—he has been bitten too sorely already.

AN exhibition of printing machinery is announced to be held at Manchester at the end of May. The general opinion is that coming so soon after last year's London show it will be rather a local affair, and as it is only to be open for about one week, that rather militates to its disadvantage. Paris, however, is to have a show of printing machinery this summer, but although there is an English section it is not likely to amount to much. Some American firms I hear have taken space.

I REFERRED recently to the new rule of the London Society of Compositors regarding overtime. It has now had a trial, and the secretary of that body says that "although in present circumstances the entire abolition of overtime is impracticable, we are making a determined effort to reduce it, and under the new rule framed and passed to regulate the action of the members in this respect, no man may work more than eight hours' overtime in one week. This limits the maximum time of the ordinary compositors to sixty and one-half hours per week, and that of the machine compositor to fifty-six hours, and so far we have found it works admirably. The old taunt that the object of the agitation for a shorter working day is that we may create more overtime, does not now apply. The employers have their answer in the limitation rule, which is hard-and-fast in its application and irrevocable."

TO OPPOSE the action of trades unions is the *raison d'être* for creating the Labor Protection Association, its

objects being: (1) To test systematically the efficiency or otherwise, of the existing laws for the protection of workmen, and, if necessary, to obtain an amendment of such laws. (2) To watch all strikes, and insure the observance of the law in all disputes between employer and employed. (3) To oppose all legislation injuriously affecting the trades and industries of the United Kingdom. (4) To seek the attainment of these objects through the corporate action of the association by the federation of (a) employers, whether individuals, firms, or corporate bodies; (b) existing or future employers' associations for the protection of separate interests; and in such ways as shall at any time appear necessary or desirable. (5) To give such

and of all places where work or business is carried on which may be picketed by the agents and emissaries of the labor unions. The association would thus safeguard the property and person of all who may be in fear of the ruffianism, brutality and terrorism (humorously and now by statute called 'peaceful persuasion') which so often characterize the methods of labor-unionism in enforcing its demands and furthering its ends."

A CASE that was of importance to printers was heard the other day in the London courts, when the plaintiff, Mrs. Lionel Monckton, an actress, professionally known as Miss Gertie Millar, sued a post-card printing firm to recover damages for alleged libels published concerning



SCIENTIFIC SALESMANSHIP.

Cartoon for the Music Trades by Th. B. Thompson, Palette and Chisel Club, Chicago.



help to employers during strikes as may seem best calculated to further the aims of the association, and upon such conditions as the executive committee may determine. The following circular has been issued to members of the association, and to employers' associations throughout the country: "Parliament having relieved labor unions of all responsibility for the acts of their agents during trade disputes and strikes, and conferred upon these organizations the right to picket in unlimited numbers (for the purpose of 'persuading' a person to do that which he is unwilling to do) any place where such person (workman or master) may work, reside, or happen to be, the necessity has arisen for such steps to be taken as will protect free workmen and their masters against intimidation, molestation, annoyance, or other evil features of labor-union warfare. The Labor Protection Association is prepared, at short notice, to provide its members with an adequate number of experienced men, who have served in the military, naval, or police forces, to undertake the watching and counter-picketing of factories, workshops,

her in the form of picture post-cards. The defendants admitted publication, but denied that the post-cards were defamatory of the plaintiff. The defendants had acquired no right to take or publish photographs of Miss Millar, but, being desirous of publishing what should appear to be new photographs of her, they got hold of an old photograph of the lady and then faked a photograph by getting the photograph of another lady's body, so that there was a genuine head and a body to which it did not belong, the said body being clothed only in a night-dress. The jury were asked to find that the pictures admittedly published by the defendants were libelous, and calculated to bring Mrs. Monckton into disparagement and contempt. The action was dismissed on the ground that damage had not been proved, and that the reproduction was not necessarily libelous.

"SPECIMENS OF LETTER-HEADS, No. 2," is what you are looking for. Attractive designs in one, two and three colors. Sent by The Inland Printer Company for 50 cents.

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.



AN Australian printing and allied trades exhibition has been mooted in Melbourne, the matter being enthusiastically discussed at the conclusion of a paper read by Mr. Mayston before the Melbourne Printers' Overseers Association, who among other things said an exhibition of this character must prove of great benefit to the practical printer, because he would see the latest and best of everything connected with his calling and be able in an easy and enjoyable manner to bring his information up to date. Not only will printers acquire valuable instruction from such a source, but good results would also accrue to bookbinders, paper-rulers, engravers, stereotypers, electrotypers, processworkers, ink manufacturers, papermakers, and the dozen and one others connected with the craft; besides which it would be an education to the general public, which seems almost totally unacquainted with all the wonders connected with the art and science of printing. It was suggested that a committee be formed from the Master Printers' Association, the Overseers' Association and representatives from the supply houses, and that such a committee be empowered to draw up a scheme in detail and ascertain what support such an exhibition would receive. Should any profit result from the undertaking it was urged that two appropriate channels for its use would be a printers' charity and a lending library of technical works. Some years ago a press exhibition was held at Sydney in aid of charities, and the result was a success both from an educational and monetary standpoint. It was liberally subsidized by several newspaper owners who are noted for their philanthropy, and similar support is certain to be accorded should the projected Melbourne enterprise be accomplished.

MR. CHARLES SCOTT, chief overseer of the New South Wales Government Printing-office, after a service of forty-six years, has been granted twelve months' leave of absence prior to retirement. His fellow officers, in token of appreciation, presented him with a handsome silver tea and coffee service, suitably inscribed, and an enlarged portrait of himself. Mr. W. A. Gullick, the Government printer, in making the presentation, spoke in eulogistic terms of Mr. Scott's long and faithful service, adding that through his bright and happy disposition and good common sense he obtained an influence in the composing-room, which he always exercised to promote harmony and good will. Mr. Scott acknowledged the complimentary remarks and the generous gift of his fellow workers.

THE question of principal and agent, in which American exporting houses are sure to take an interest, was decided in the appeal of the defendants in the lawsuit, Spicer & Sons vs. The International Paper Company of New York, which occupied the attention of the High Court for four days. The action was one in which the plaintiffs sought to recover £5,000 damages from the defendant company for alleged breach of contract for the supply of paper to them for a period of three years. The contract was made in Sydney through Carmichael, Wilson & Co., Ltd., who had, as plaintiffs believed, full authority to enter into the transaction. At the trial the plaintiffs sought to put in as evidence two contracts of a similar character with the *Melbourne Argus* and the *Brisbane Courier* for the purpose of showing the extent of the power entrusted to their agents here by the defendants, but the evidence was rejected. Other testimony tending to prove or strengthen their case was submitted by Spicer & Co.,

but this was also ruled to be inadmissible and plaintiffs were non-suited. The State Full Court, however, decided that the judge was in error in non-suiting, and gave permission for a new trial. Against this the International Paper Company appealed to the High Court, contending that there was no admissible evidence binding them to the contract, and that one clause of their agreement with Carmichael, Wilson & Co. stipulated that all contracts must be submitted to them for approval, and the contract in question was never so submitted. The High Court held that the evidence referred to should have been admitted and that if it had been it would have been evidence upon which the jury might find that the agents had full authority to make the contract. The appeal was therefore dismissed with costs. The litigation between these two parties, which has been going on for the past twelve months, will put a few thousands of pounds into the pockets of the lawyers before it is finally settled.

THE movement in New South Wales for the establishment of homes for aged and infirm printers seems to have completely collapsed. Some months back the New South Wales Printers' Overseers Association was most prominent in taking the initial steps in the promotion of this worthy object, and several preliminary meetings of a most enthusiastic character were held, notably one which took place at the Sydney Traders' Hall, and which was addressed by several members of Parliament. In order to give the affair definite shape, officers were duly elected at that meeting, and as everybody left the room it was thought a fund would be speedily established, while it would not be long before something practical was done. Evidently the wrong class of men was appointed at that time, because since then not a single word has been heard of the movement. It should be stated that the Overseers' Association, which is not a trade-union, but was established mainly as a social organization and for the interchange and discussion of trade ideas, received neither support nor encouragement from the Typographical Union or the Master Printers' Association. It is now thought that it is time the Typographical Union of New South Wales made some move in providing an institution similar to that of the Union Printers' Home at Colorado. Just at present, when an indigent member gets too old or infirm to work—when he finds he is supplanted by younger and more active men—he has to seek the cold comfort and solace of the poorhouse, and this notwithstanding that in their last balance-sheet the New South Wales Typographical Union shows a credit balance of £3,293. Certainly during the past half year the munificent sum of £33 was granted for out-of-work relief, while an amount nearly equal to that was also donated to other unions and the Political Labor League. It used to be said that charity begins at home, but some of the typo unions in this part seem much more interested in building up huge banking balances and assisting outsiders than in caring for the material wants and misfortunes of some of their fellow members. In connection with the typographical unions of Australia there is a system of small insurance known as the mortality fund, a member's relations receiving at death £25 to £40, according to the term of membership. From investigation privately made by an actuarial accountant, the amount of £25 could very easily be made an endowment allowance, to be drawn at the age of fifty-five, without having to wait till a member is called to nestle in Abraham's bosom in those realms of the blest.

ANOTHER step has been taken with regard to the long-talked of reorganization of the Melbourne Government Printing-office. On the death of the late Government Printer, Mr. Brain, the Premier of Victoria announced

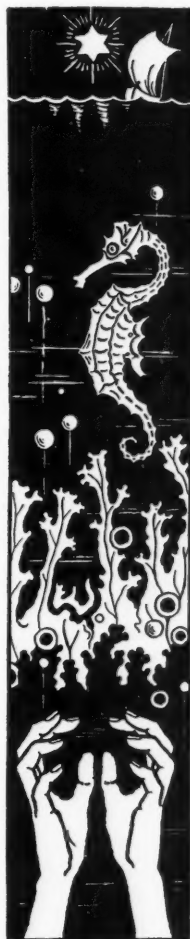
that he intended to ask the printing committee of the Legislative Assembly to report upon the reorganization of the office. That, however, was never done. The superintendent, Mr. Kemp, has filled the gap as acting Government Printer. A few weeks ago the Government decided to call for applications from within and without the public service for the position of Government Printer, the idea being to secure, not merely a printer, but a good business manager. The Public Service Commissioner blocked this by pointing out that under the law applications from outside the service could only be invited when he was able to certify that there was no one in the service capable of

ing bureau which will print the postage stamps and other postal work, as well as general and parliamentary records, at a cost which will represent a considerable saving on the prices at present charged for commonwealth matter by the States printing-offices at the various capitals. A proposition has been under discussion for some two years or more for the concentration of all postal printing at the Adelaide stamp printers' office, but owing to opposition by the New South Wales Parliament and interested parties in Queensland the matter is kept in abeyance.

IN consequence of complaints being made that inexperienced youths are taken on for employment as journey-



Bookplate for a Doctor.



Bookplate for a Lawyer.

DESIGNS BY ANTONIO RUBINO IN "IL RISORGIMENTO GRAFICO," MILAN.

filling the vacant post. In the present case he could not so certify. Among the applicants was Mr. Valentine, who is in charge of the Railway Printing-office (railways are owned by the State in Australia), and he was favored by the Government, but as railway employees are not under the public service act he was "outside the service," and could not be appointed. But the Government, as a matter of expediency, has decided to "borrow" Mr. Valentine from the railway department temporarily in order that he may report on the organization of the Victorian Government Printing-office.

THE federal authorities are giving close attention to the question of reducing the commonwealth printing bill. There is some talk of establishing a commonwealth print-

men compositors in the Sydney Government Printing-office, to the detriment of men having responsibilities to maintain, the Typographical Union appointed a deputation to wait on the Public Service Board of New South Wales and represent the grievance. After stating their case the deputation asked the board to consider the advisability of imposing an age limit when advertising for compositors to pass the test prescribed for temporary employment in the Government Printing-office, and also when requiring additional compositors. A sympathetic view was taken of the matter and the proposition is now under consideration. In days gone by so many "typographical wasters" used to seek and obtain employment at the Government Printing-office by means of political

and other influence, that it was deemed necessary, in order to maintain an efficient staff of compositors, to impose an examination for all intending applicants for work. These examinations, which are known as "tests," are held periodically, and, except at very pressing times, those candidates for employment who have succeeded in passing the "test" are given work.

A GOOD little story comes from Westralia. One Macskiter, sole proprietor of a weekly sheet on the gold fields, was compelled to move to cheaper premises, and so that his press would be taken to pieces and reerected in time to deliver the next issue to the hungry public, he—with a lofty concern for local engineers—got a man up from Perth. The press was an antiquated and cumbrous affair, of a kind which the city man had never seen, though his forefathers had heard of such things. When the city man had got it to pieces Macskiter put the staff on to move the parts (duly numbered with chalk) while he and the stranger went out to irrigate. He didn't irrigate the staff, and this injurious differentiation aroused ill feeling. During the absence of the twain the numbers were tampered with, so that the component parts of the press got mixed up like a Chinese puzzle. It took the city mechanic ten days (at £1 a day and ex's) to right matters—and he only did it with the aid of the local blacksmith and bicycle-repairer.

THE Printing Trades' Federation Council—Americans must be considerably surprised at the number of controlling bodies that guide the destinies of the Australian printing trade-unionist—is collecting evidence with regard to bookbinding done in prisons for the general public, but find great difficulty in the task, the work so done being surrounded with official mystery. However, it is believed sufficient reasons will be shown shortly to warrant a deputation waiting on the attorney-general to protest against such work being done—to the detriment of free interests.

THE agents for the Mergenthaler Linotype, Messrs. Parsons Brothers, of Sydney, state that sales continue to boom, and among the latest they have sold three machines to Whitcombe & Lombs, Christchurch; one to Mr. List, of Taranaki; one to Wilkie & Bowden, Melbourne; one to S. T. Leigh, Sydney; four to John Norton, Sydney; and also a German machine to an Adelaide firm. These sales show that buyers recognize the merits of the American machine, and as the company keeps well up in improvements, buyers can depend on having the pick of the world's brains centered in the improvements and ideas of the American-made Linotype.

AS POINTED out in a recent communication to THE INLAND PRINTER it was calculated that pro rata there are more typesetting machines in use in Australia than in any other country, and the cry is still they come. Accordingly the case compositor, a victim to modern inventive genius, touches his cap philosophically and passes out of the modern newspaper office. Even in the smaller towns, where rates of pay are an existence only, the itinerant occasionally strikes the Monoline and the Linotype. The case was an educational medium, which the machine is not. The typesetter, in his plodding work, studied the copy, imbibed the thoughts of the author, and sorted out the arguments. Many men in Australia have graduated from the case to the highest posts in the land. As a class, the case comps. had no equal among artisans for intelligence, largely the result of training imparted by their work. The smartest of them forged their way upward and became editors, politicians, barristers, bankers, reporters and writers. From a careful study of Linotype operators and their methods the machine is no substitute for the case as a means of expanding the mind. The operator works more

mechanically than the case comp.; the automobile speed is too great to enable him to grasp the thoughts of the writer. The hand-comp. found time to punctuate properly and correct bad spelling. What does a lino proof to-day reveal? Punctuation, atrocious; spelling, bad; word divisions, worse. One trembles to think what a time there will be when the present race of operators retire or are passed out of the game. Their places must necessarily be taken by men who have had no training at case, and the future proof, bad as it is now, must be confusion worse confounded. The machine, therefore, can not give to the literary ranks the crop of recruits characteristic of the case. Moreover, the smart Linotypist earns much more than the average reporter, so he is not likely to depart from what he is at, even were the chance offered. It will not be long before the case worker will have disappeared entirely from country newspapers also, Monolines and Linotypes gradually supplanting him. The tramp comp. was an institution worth remembering. Profligate to the last degree, he went from one town to another, left his scanty earnings at the nearest hostelry, and then moved along. The writer as a boy remembers how he always stirred the country office to excitement when he arrived. Between sticks he pitched stories of his swift days at the case, of his editorial and managerial experiences, his adventures on the road, of his debts, drunks, shifts, expedients and devices. Then he'd vanish; and for days after the men he left behind tried to equal the records he said he put up, but they never succeeded. The Linotype is never likely to develop the picturesque traveling liar who, in the past, was attached like a limpet to the old hand industry.

F. J. TREZISE, PRINTER.

In an editorial note in this issue of THE INLAND PRINTER attention is called to the cover-design and headings, the work of Mr. F. J. Trezise, instructor in job composition, designing and lettering in The Inland Printer Technical School. While Mr. Trezise is an indefatigable worker and takes an active personal interest in those who seek his aid, he has small appetite for self-exploitation. His ambition is that of Shenstone's scholar, "And gladly would he learn and gladly teach." This spirit has enabled him to grasp many things to develop himself, and has given him the power to aid every pupil that has



F. J. TREZISE.

come under his instruction, for his instruction is not founded on assertion but on the laws of applied art. Mr. Trezise was born in Joliet, Illinois, in 1875, and began his apprenticeship to the printing trade at the age of fifteen. In 1894 he went into business for himself as a job printer, but sold out after four years. Leaving Joliet for Chicago, he was employed for several years in the printing-office of John F. Higgins, and from thence went to the Rand-McNally Company, where he was employed for six years, the last two in charge of the jobroom and mileage department. Before coming to the Inland Printer Technical School he was employed by the F. T. Peterson Company. Mr. Trezise is married, has a young son and lives in Austin, one of Chicago's attractive suburbs.

The Job Composition Department of THE INLAND PRINTER, which Mr. Trezise has so ably conducted for the past year and a half, is an evidence of his erudition and skill as a printer.

Written for THE INLAND PRINTER.

OUT OF THE HELL BOX.

BY EDWARD SINGER.

A BRAND-NEW SERIES.

We've got a brand-new series —
One of the latest faces —
And every single type
Is scurrying for the cases!
No matter what the job is
The foreman's deadly fear is
He's apt to find a poster
Set in that light-face series!

The devil wants the 10-point,
McCready wants the eight,
And "Bill" also wants it
And finds the time to wait;
"Jack" Nixon wants the thirty,
And so does "Wally" Shonts,
Who bows to "Jack" and murmurs:
"You first, my dear Alphonse."

We've got a brand-new series —
The Caslon is forgotten,
The Gothics cut no figure,
The Mercantile is rotten;
Engraver's Bold is common.
And Briggs fell dead when Pinchell
Forgot the brand-new series
And set a job in Winchell!

The devil wants the 12-point,
McCready wants the six;
All sizes of the series
Are dropping in the sticks.
The cabinet is crowded
With printers ten abreast.
Just buy a brand-new series
And the boys will do the rest.

* * *

SOME IN IT.

"Is there much money in the printing business?"
asked the proprietor of the creamery.

"Well," answered the man behind The Hard Luck
Press, "there's about \$15,000 of my money in it."

* * *

BURNING.

"What's this?" inquired the young lady visitor, pick-
ing up and quickly dropping a hot Linotype slug.

"That," answered the foreman of the *Planet* com-
posing-room, "is part of 'a burning editorial.'"

* * *

TOM WALTERS.

Tom Walters, I'm your friend, for you
Are what a man should be. When that
New "comp." came on and couldn't do
The work laid out for him, you sat
At noon with him and talked and made
His pathway easier; the end
Was that he ceased to be afraid,
Because he knew he had a friend.
Thus, gaining confidence and grit
He held the job, deserving it.

Tom Walters, there's another "print"
I know who would have sneered at that
Poor "comp."; no kind word, just the hint
To take his coat and don his hat
The smiling jeers that cut so deep
His portion would have been until,
Despairing, he'd have ceased to keep
On toiling up the stubborn hill.
And so, old man, it seems to me
YOU'RE what a foreman ought to be.

HOW TO SAVE TYPE.

Not content with designing the handsomest type-face
of the century, Caslon went even further and announced
that he had discovered a process for lengthening the life
of type.

With one accord they asked how it could be done.

"By plugging up the knot-holes in the floor of the
composing-room so the devil can't drop pi through them,"
he explained.

This proves that in addition to being a genius, the
grand old man also possessed a goodly amount of common
sense.

* * *

LITTLE.

Little careless blunders,
Little piles of pi;
Then the printer wonders
Why the sorts are shy.

* * *

A POOR IMITATION.

The new stenographer shoved her back comb through
her hair and cleared her throat.

"Thought you said the printer could get up a good
imitation of my typewriter work," she said. "Any one
can see the difference at a glance."

"Quite so," answered Bizzymann. "Every other word
in the imitation isn't misspelled."

Some people, envious of Bizzymann's success, say that
he and the stenographer make up these dialogues before-
hand so he can gain a reputation among his employees as
a wit, but that's a bare-faced lie.

* * *

POINTERS.

The only lesson in the art preservative some appren-
tices seem to remember is the "type louse" stunt.

When the average customer looks over the proof and
rips the type arrangement up the back, it's pretty safe to
say the job is good.

The difference between a craftsman and a workman is
that the craftsman has nerve enough to call himself one.

* * *

REAL LOVE.

"Does he love his wife?"

"Love her! He loves her like an amateur printer loves
a freak type-face!"

* * *

A BLOOMVILLE MONUMENT.

Jim set the ads. and made up forms for years here on the *Sun*.
And when he died he didn't leave a cent — not ary one;
And yet to us he'd always been as square as any chap
As ever drove a Dutchman in or hunted for a cap.
So when he died we thought it tough that he had failed to save
Enough to buy a monument at least to mark his grave.

We kind o' talked it over — Hank and me and Darkey Wes
Who comes around on Saturdays to turn the Campbell press,
And on the morning after Jim was laid away at rest,
Old Bob, the boss, remarked: "His hands are froze across his breast,
And — maybe he is better off," he says; then, dreamin' on,
He looked around and saw the old imposing-stone was gone.

Well, no one said a word fer full a minute; it was Hank
Who broke the silence where he leaned against the standing bank.
"It's gone," he says; "we kind o' thought that slab belonged to Jim,
So planted it above his grave — a monument for him!"
And old Bob said, forgetting once to take a chew and swear:
"I'll bet if Jim could have his say, he'd say to leave it there."

Written for THE INLAND PRINTER.

THE POINT SYSTEM IN SPACES AND QUADS.

BY CHARLES LAWSON WOOD.



OR some time I have contemplated—but hesitated—giving to the printing craft the details of a system of spaces and quads devised by me and in use in my shop.

There are one or two good reasons and a poor excuse for the apparent tardiness of purpose shown in delaying publicity to a scheme which, in the humble opinion of the writer, marks a distinct step in that particular line of practical advancement which had its beginning in the inception of the point system, further progress in the adoption of the lining standard, and hope of continuation in the perfection of a system of standard set.

The chief reason for my having deferred publicity is that the art preservative—or, rather, the craft conservative—is less prone to regard as visionary an innovation whose author can claim for it the endurance of the test of time and experience.

Another reason is that he who advocates a new theory can meet the onslaught of opposition with more telling effect if he has allowed himself a liberal period of target practice—actual application of his theory.

The poor excuse to offer is one which so often defeats the do-it-now proposition, namely: "To-morrow'll do."

In my print-shop the system here to be presented has had undisputed right of way for two years; in fact since the place was opened. (I use the word "place" advisedly; anything but the silly, childish and hence odious term "printing-office.") There is not to be found on the premises a space or quad out of harmony with the scheme, except the special beveled ones always supplied with script type. So naturally and completely has the new system pervaded the atmosphere of the shop that I almost forget there ever was an en quad, three-em space, hair space, etc.,

and I had rather quit the trade than return to the old way. Had I the responsibility of purchasing equipment for a printing plant as extensive as that of the Government at Washington, I would equip the entire plant with this new system of spaces and quads. So much for my own satisfaction with and confidence in the scheme after two years' trial.

The system under consideration is quite simple, involving merely the application of the point and pica standards to the set, or lateral width, of the space and quad. One or two founders have made some progress out of the chaos of space widths by changing a few spaces from fractions of body size to multiples of points, but still clinging to the former where there is the shadow of an excuse. The distinctive feature of this new system, however, is the complete surrender of the idea of relationship of space width to body size and the adoption of an arbitrary but rational scheme of dimensions applied alike to every size of body.

All the foregoing may seem to the reader a rather prolonged prologue to "the real show" which follows, which to the superficial presents the disadvantage of being altogether too simple for a "system," forgetting that in simplicity there is strength. But now to the system.

One-half point, one point, one and a half point, two point, three point, four point, six point, eight point, twelve point, twenty-four point, thirty-six point. No more, no less—these eleven different widths of spacing material for each and every size of body that type is heir to. There is the system. Looks somewhat diminutive, doesn't it? Contrary to the rule of schemes, this one shows up worse on paper than it does in practice; and waiving the assumption that the average printer's imagination ought to reveal to him the beauties and benefits of such a system, if it has any, I will append some scraps of logic that may guide him to a feast of reason, and in "the last analysis" he may be induced to adopt the arrangement. Then will he experience a flow of soul which in expressive appreciation may reach the pages of THE INLAND PRINTER.

With such a series of spaces the printer is as familiar with his resources in spacing material as he is with his alphabet. Once he has memorized those eleven sizes, he knows the whole shop, so far as the question of spaces and quads is concerned. All spaces being of known dimensions in points, the habit or necessity of guesswork in spacing is abandoned, a more conscientious effort to secure accuracy follows, and the result is greater perfection of detail in the handling of types and in the appearance of printed matter.

With this simplicity and uniformity in the matter of spaces it is quite as easy to avoid confusion in the space-boxes as it is to preserve order in the type-boxes. The utility of such an arrangement grows upon the workman until he comes to regard each space as possessing even more individuality than letters, and with him it becomes second nature to exercise as great care in its use as in the use of the types. He never delves blindly into a spacebox with only a vague idea of just what size space he needs and with little or no idea of what he expects to get. Instead, the very possibility of knowing exactly what he can get and where he can get it induces him to first consider what will best serve his purpose. In the confusion of the old arrangement he would hardly have the heart to determine precisely what size space should be used for fear he would assassinate too much time in finding that particular size—or in trying to find it, hence the resort to guesswork and trusting to luck.

Errors in spacing go a long way toward marring the appearance of display, and they stand little chance of correction compared with errors of other kinds. To some proofreaders there never occurs the notion that it is or



"A COMPOSING STICK."

By R. Pechner.

should be a part of their business to pass upon the white space in a display design. Grammar, spelling and punctuation are what the proofreader makes them; but nine times out of ten the spacing is what the compositor makes it, be he careful, reckless or indifferent. How often do we see flagrant errors in spacing in work which in all other respects is wholly faultless and commendable! Simplify, unify and standardize the space and quad, and it will become a possibility, a convenience, even a pleasure for the compositor to arrange his material with that precision of detail which should characterize every stage of the process of printing.

A point of great advantage in the pica and point standards applied to the set of spaces and quads is the facility with which lines may be changed from one measure to another without rejustification in the stick. With this system the printer will often resort to a change of measure involving several lines of varying sizes of body to facilitate his work, where without it he would shrink from even the thought of a change. In the old method lines of six and twelve point and their multiples are easily manipulated, but not so with eight, ten, fourteen, etc. With the pica standard applied to all quads the alteration of these sizes becomes as simple as with pica itself.

To the ultra conservative who may be inclined to regard this system as a departure too radical to be countenanced, I would suggest that the system of brass leaders now in general use is based upon the same principle—that of the pica standard. That system would be greatly improved by the addition of three widths smaller than the pica—four, six and eight points.

The reducing of everything to known dimensions in points does away with all such terms as four-em space, em quad, three-em quad, etc., and induces the workman to speak and think in points. The writer would suggest, with the adoption of his scheme, that the word "quad" be put on the retired list, and the use of the term "space" be extended accordingly, as being more definitive.

The one-half point should be of copper, the one point of brass; and for the one and a half point the foundry should be able to hit upon a metal easily distinguishable from the one-point brass and the two-point lead. This one and a half point is a most useful space, though it is apt to be confused with adjacent sizes unless of different metal.

Some printers may imagine it impossible to get along without the five-point space (en quad) in ten-point body. It would be missed in tabular work; but with the two and three point spaces its necessity is not apparent. In case of extensive tabular work the five point could be carried as a special convenience.

After a thorough trial of this system I can suggest no changes, and believe the scheme of widths as given above will meet the approval of all who approve the system itself. Some would perhaps suggest additions to the series, such as two and a half point, five point, eighteen point, or forty-eight point. The two former would be too easily confused with adjacent sizes, unless of different metal. The eighteen point would be fairly serviceable, as might also the forty-eight point; but to all proposed additions to the eleven sizes heretofore mentioned, there is the general objection that too many divisions in the case would be occasioned.

The foundry, of course, could carry in stock all sizes for which there were occasional demands, but nevertheless, a standard series should be adopted for the hundreds of indiscriminating printers who buy simply what is set before them. Those printers who possess their own type-casting machines are in a position to adopt this standard at will.

Written for THE INLAND PRINTER.

THE SECURING AND RETAINING OF CATALOGUE ORDERS.

BY "JOHN MILLS."



IF there is any business in which perseverance and stick-at-it-iveness in the make-up of the salesman is an essential—or almost indispensable—feature, surely it is the printing business, particularly that section of it which has to do with catalogues. Woe betide the catalogue salesman who is a pessimist and lacks the optimist's faculty of looking into the future and seeing there the golden harvest of his present tedious and apparently unsuccessful effort.

Let me tell you the story of a catalogue in illustration: "Smith & Jones" will stand for the name of the largest wholesale house in our city, and naturally their twice yearly catalogues were much sought after by the printing fraternity of the town.

As the business with which I was connected grew into the size which would enable it to handle satisfactorily a catalogue like the one which Smith & Jones issued, I decided to make an effort to land the order.

I remember well the first time I handed my bit of pasteboard to their advertising manager. Of course he had heard of us frequently before (our house believed in supporting their salesmen by a liberal supply of advertising), but apparently the idea of our presuming to solicit their catalogue had never entered his head. Certainly he did not intend to give me any encouragement, for, while he intimated that they would be placing another catalogue order in a couple of months, he also added that I would not be allowed to tender for it under any consideration, and, rather icily, bade me "good morning." I saw that, in his present mood, argument would be worse than useless, and withdrew after returning his "good morning" in a much brighter and warmer manner.

I dropped in just a week later. He looked at me as though he had scarcely expected to see me again, but I passed his look unnoticed, passed some remarks about the weather and other general topics, and then made my exit. I purposely avoided the word "catalogue."

Another week passed, and I paid him another visit. This time his manner was not *quite* so frigid, but he was still very reserved. Again his catalogue was an avoided subject. At the fourth weekly interview I fancied he was commencing to become interested in me, and that encouraged me to suggest that I open up my sample case. The icy tone came back at once, however, and he would not permit me to show him a single catalogue.

Well, to make a long story short, I continued my weekly visits for upward of three months before my first word of encouragement came. True, we got quite friendly, talked freely upon general subjects at each interview, and there was always a welcome for me when I dropped in; but the word "catalogue" was still a forbidden one. At last, one day as I was leaving, he remarked, "By the way, Mr. Mills, bring round a sample or two of your catalogue work next time you call." I could scarcely repress my look of surprise, but thanked him and said I would be very pleased to do so.

I did not wait the full week for my next visit. In a day or two I was on the spot again with my sample case. He spent quite a few minutes looking my samples over, examining the presswork, the type and color arrangements, etc., very carefully. But he made no remark as to the impression they made upon him other than to thank me very cordially for letting him look at the samples I brought. At the next visit he commenced to talk about his

fall catalogue. He told me he thought he would give it to —, mentioning the name of one of our largest houses; mentioned a few things about its style, size and so forth; in fact, discussed it with me as he might with a thoroughly neutral party. I was beginning to get puzzled, but I kept on coming.

Finally, about six months after I commenced calling upon him he said to me, "Mr. Mills, do you remember the first time you talked catalogue to me and I told you you would never get an order?" I remembered it well, and told him so. "Well," said he, "I certainly never intended to give you an order either, and did my best to discourage you for a long while. But a fellow who will stick at it the way you have done deserves an order. I will give you the contract for our fall catalogue."

The fall catalogue was a three-hundred-page one, size 9 by 12 inches, ten thousand copies, and was but the fore-runner of many others.

to-day. You may give your promptness a good share of the credit for the securing of this order."

Since then I have printed three catalogues for that house, and will start another soon. I guess the five-dollar bill that little trip cost was not lost either, was it?

But the securing of the first order, while a very important thing, is not all. The future orders must also be retained. It is a good plan to find out if possible about what time of the year your customer issues his catalogues, make a note of it in your diary, and then a month or so ahead of the time drop in about it, giving him a suggestion or two in regard to it. It lets him see that he is being remembered by you, increases his confidence in the attention his work will have at your hands and goes a long way toward making him a permanent customer.

Just the other day I wrote a letter to a firm whose last catalogue I had printed, telling them about a cover-sketch I was preparing for their next catalogue and giving them

THE SATURDAY EVENING POST

An Illustrated Weekly Magazine
Founded A.D. 1728 by Benj. Franklin

DECEMBER 22, 1906

FIVE CENTS THE COPY



The Curtis Publishing Company Philadelphia

Drawing by William Hurd Lawrence.

THE SATURDAY EVENING POST

An Illustrated Weekly Magazine
Founded A.D. 1728 by Benj. Franklin

DECEMBER 29, 1906

FIVE CENTS THE COPY



NEW YEAR'S

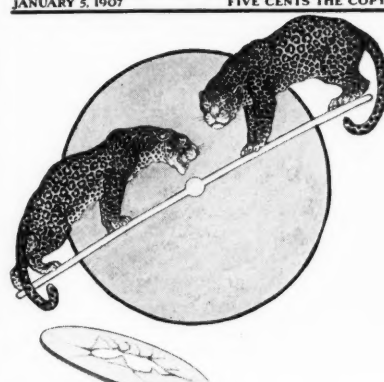
Drawing by J. C. Lyendecker.

THE SATURDAY EVENING POST

An Illustrated Weekly Magazine
Founded A.D. 1728 by Benj. Franklin

JANUARY 5, 1907

FIVE CENTS THE COPY



THE SIAMESE CAT—By Henry Milner Rideout

Drawing by Paul Branson.

Was the half hour a week lost time?

The case above illustrated was one in which first impressions did not count for much; but in many cases "first impressions" have a great deal to do with the securing—or losing—of a catalogue order.

For example: I got a letter one day from a manufacturer about fifty miles away from our city. The letter was the first we had ever received from them, and was a brief one. "Have you ever issued a carriage catalogue? If so, kindly mail us a sample."

I read the note, consulted the time-table, packed my sample case, and in a few hours was standing in the private office of the inquirer with the remark that "I thought I would answer your letter in person," as an introduction. He was a trifle surprised, shook hands cordially, and I could see at once that my promptness had made a good impression. We were together for almost an hour. He examined my samples very carefully, we discussed his catalogue from both of our standpoints, and finally, I closed the contract with him for a large order. As he was bidding me good-bye he said, "Mr. Mills, I never heard of your house until just recently, and sent that note out of curiosity as much as anything. But I never yet had so prompt a response to a casual inquiry as I had

a suggestion or two toward an improved issue. Other than the fact that I had printed their last catalogue and that it had been highly satisfactory, I had no right to expect that I would secure their next one; still the general tone of my letter was to the effect that I considered the securing of the order a foregone conclusion. Their reply was a very nice note of thanks for the interest I was taking in their catalogues, and an assurance that as soon as the "copy" was ready they would let me know.

Let your customers see that you have their interest at heart; that you put your personality into your relations with them; and you will beget in them that feeling of confidence which is sure to result in your retaining their business.

WANAMAKER'S JUDGMENT.

John Wanamaker says in *Judicious Advertising*: "Advertising doesn't jerk; it pulls. It begins very gently at first, but the pull is steady. It increases day by day and year by year, until it exerts an irresistible power."

THE new second edition of "Specimens of Bill-heads" contains the suggestions that you are in need of. It may be had of The Inland Printer Company for 25 cents.

C
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)

at



COLOR PLATES AND PRINTING BY
THE UNITED STATES COLORTYPE CO.
DENVER, COLO.

LAGUNA PUEBLO, NEW MEXICO
ON LINE OF SANTA FE R. R.

PRINTED WITH PHOTO CHROMIC COLORS
MANUFACTURED BY
THE AULT & WILSON COMPANY,
CINCINNATI, NEW YORK, CHICAGO,
ST. LOUIS, TORONTO, LONDON.



BY O. F. BYXBEE.

For list of technical books, see page 157.

RESULT OF AD-SETTING CONTEST No. 21.—It is evident that the readers of this department are not as much interested in the arrangement of advertising copy as they are in the arrangement and selection of type to properly display the copy when furnished. The last contest was a combination of preparing copy and of type display, and was not as popular as previous contests. While sixty-four specimens, submitted by fifty-four contestants, might be considered a very good showing, yet it is not up to previous records where the contests were of type display only, when over two hundred specimens were submitted. However, No. 21 has surely proved a very helpful contest, and a number of very important lessons may be drawn from it. In judging the contest the usual custom of allowing the contestants themselves to act as judges was followed, three points being allowed for each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed to vote for their own work. Two or three suggestions have been received to have a committee of well-known advertising men act as judges. This plan was tried in these contests some years ago, but it was found that no matter how great the authorities selected, no two men would pick the same ad. for first place unless they had an opportunity to consult and discuss the merits of the different creditable specimens. The plan of having the contestants act as judges has proven generally satisfactory. While a few of the selections may not show as great a degree of taste as others, still the plan of awarding points is sure to bring to the surface the best work. The names and addresses of the contestants in the present contest, together with the numbers of their specimens and their selections for first, second and third places, are given below:

Specimen Nos.		First choice.	Second choice.	Third choice.
1	54 W. Arthur Woodis, Worcester, Mass.	41	5	28
2	58 Fred C. Funnell, Plattsburg, N. Y.	28	34	41
3	Lawrence J. Pfeiffer, New York	16	45	49
4	J. B. Lake, Acton, Ont., Canada	28	52	54
5	Olney G. Rorabacher, Kenosha, Wis.	28	54	59
6	A. L. Johnson, Worcester, Mass.	41	16	28
7	H. K. Smith, Lawton, Okla.	62	16	59
8	11 H. Irving Harvey, Grand Rapids, Mich.	5	57	28
9	George M. Dansby, Pensacola, Fla.	28	51	57
10	Will S. Crichton, Auburn, Neb.	11	51	13
12	J. C. Voline, South Auburn, Neb.	5	52	28
13	Gordon H. Merlin, Sydney, N. S., Canada	28	12	45
14	Charles Dwyer, Weymouth, Mass.	3	4	28
15	William Moors, Pembroke, Ont., Canada			
16	T. Harvey Clinger, Philadelphia	59	61	13
17	18 George Fisher, Albert Lea, Minn.	46	49	25
19	LaFayette F. Doerty, Findlay, Ohio	49	57	12
20	Wallace Welch, Galesburg, Ill.	16	28	51
21	Joe B. Hollis, Waxahachie, Texas			
22	Charles A. Brown, Chelsea, Mass.	16	20	61
23	24 R. D. Showalter, Waupaca, Wis.			
25	E. R. Stephens, Hoosick Falls, N. Y.	5	64	53
26	Charles O. Rolmer, Cumberland, Md.	43	52	49
27	O. Proudfoot, Emporium, Pa.	28	54	51
28	Thomas H. Little, Jr., Norfolk, Va.	5	39	52
29	W. D. Mayes, Whitney, Texas	53	64	16
30	L. H. McNeil, Carey, Ohio	16	61	22

Specimen Nos.		First choice.	Second choice.	Third choice.
31	Raymond Turner, Butler, Pa.	16	56	1
32	Anthony Stoqua, Pembroke, Ont., Canada			
33	Rudolph Smith, Clark, S. D.	41	1	18
34	W. A. Nicholson, Alameda, Sask., Canada	52	16	41
35	W. S. Terry, Detroit, Mich.	62	52	47
36	Jesse G. Curd, Bokoshe, I. T.	59	17	13
37	38 Abner Owings, Jeffersonville, Ind.			
39	Charles A. Spear, Lawrence, Mass.	5	25	35
40	41 A. E. Schneider, Galesburg, Ill.	16	22	46
42	David C. Silve, New Orleans, La.	61	46	49
43	44 H. W. Hawley, Galesburg, Ill.	28	49	16
45	Wayne S. Shantz, Philadelphia	3	49	60
46	49 Warren S. Dressler, Philadelphia	59	54	53
47	Gary L. Hiett, Atlanta, Ga.	3	16	28
48	Harry E. Hepworth, Peekskill, N. Y.	62	5	27
50	J. Earle Pramer, Racine, Wis.			
51	George S. Guernsey, Exira, Iowa	64	41	22
52	Michael Edmeyer, Cannon Falls, Minn.	28	59	47
53	E. H. Stuart, Kittanning, Pa.	16	28	5
55	56 Burt May, Albert Lea, Minn.	34	28	52
57	Elmer F. Gleason, Worcester, Mass.	28	54	64
59	L. Wietispach, Streator, Ill.	54	28	46
60	W. Straley, Comanche, Texas	5	28	64
61	E. D. Bates, Roslindale, Mass.	34	46	13
62	Vance R. Noe, Estherville, Iowa	28	57	5
63	W. H. Edwards, Augusta, Me.			
64	D. M. Berran, Augusta, Me.	41	59	25

The result of the voting shows three ads. with a good lead over the others. A full recapitulation follows:

Specimen Nos.		Points.
1	28 Thomas H. Little, Jr., Norfolk, Va.	46
2	16 T. Harvey Clinger, Philadelphia	31
3	5 Olney G. Rorabacher, Kenosha, Wis.	24
4	41 A. F. Schneider, Galesburg, Ill.	16
5	59 L. Wietispach, Streator, Ill.	15
6	52 Michael Edmeyer, Cannon Falls, Minn.	13
7	49 Warren S. Dressler, Philadelphia	12
8	54 W. Arthur Woodis, Worcester, Mass.	12

Nine points — Nos. 3, 46, 62, 64.

Eight points — Nos. 34, 61.

Seven points — No. 57.

Six points — No. 51.

Five points — No. 53.

Four points — Nos. 13, 22, 25.

Three points — Nos. 1, 11, 12, 43, 45.

Two points — Nos. 4, 17, 20, 39, 47, 56.

One point — Nos. 18, 27, 35, 60.

After an examination of all the specimens it is easy to understand why No. 28 was selected for first place. The "three jewelry specials" are brought out so strongly as to place it in the lead without question. It was also one of the very few to use the word "watch." Few seemed to notice that the advertiser had omitted such an important word. Mr. Little has brought this out very nicely. If he had made a full line of the signature it would have been better. Ten of the forty-seven who made selections named No. 28 for first place, while five others placed it second, and six chose it for third. No. 16 undoubtedly won its position through the line placed at the top and not on account of the strength of its display. It will be noticed that the three leaders all use the word "watch," while those which follow, with the exception of No. 52, have omitted it. The latter would have been much higher in the list had it not been for the much stronger display of No. 28. I am reproducing the eight leading ads., together with two others. These last are not shown as "horrible examples," but to illustrate two styles of composition which are not popular in these contests. The ads. selected for the leading positions are invariably those which show good, strong, sensible newspaper ads. No. 3 is unquestionably a neat ad., but the type and arrangement are not suitable for newspaper work, and there is too much time required to justify the letters in the panels at the side. The illustrations in No. 19, while they will

THREE JEWELRY SPECIALS

Here are three bargains that I compared prices with this week. Compare them and see if it will not be to your interest to investigate them.

GOLD-FILLED WATCH 7 Jewel American Movement; price paid for same in comparison \$4.65, my price— \$3.75	DIAMOND RING Handsomely cut and set. Price paid for same in comparison \$90.00, my price— \$75.00	GOLD-FILLED WATCH 17 Jewel American Movement; price paid for same in comparison \$12.75, my price— \$9.00
---	---	---

HOW do you like the comparison? We stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good you know where to go and have a chance to get your money back. Other people can sell just as good jewelry as we do, and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you.

HERMAN GROSBERG
THE JEWELER

No. 28.—First place.

We Save You 16 to 30 per cent

Diamonds

Watches and Jewelry

Q. New styles, dependable qualities. Our regular prices are 16 to 30 per cent. lower than some "bargains" recently bought elsewhere. Odds are against those who select from catalogues. Buy from us and see the goods, if they are not as represented you can have your money back.

A COMPARISON OF PRICES

Watch—Gold filled case, 7-jewel American movement—"bargain" price elsewhere, \$4.65; ours	\$3.75
Watch—Gold filled case, 17-jewel American movement—"bargain" price elsewhere, \$12.00; ours	9.00
Diamond Ring—"Bargain" price elsewhere, \$90.00; ours	75.00

HERMAN GROSBERG
THE JEWELER

No. 16.—Second place.

Three Good Bargains

Watch—Gold filled case, seven jewel American movement, catalog price \$4.65—my price	\$3.75
Watch—Gold filled case, 17-jewel American movement, catalog price \$12.75—my price	\$9.00
Diamond Ring—Catalog price \$90.00, (a fine stone), my price	\$75.00

During the past week I have compared my prices with those quoted in numerous catalogs, and you will observe from the prices named above that I am selling the same goods for less money. Take advantage of these prices and trade at home. You have the privilege of examining our jewelry, and if everything is not as represented we will cheerfully refund you your money. If you are in need of jewelry of any description it will pay you to figure with us as we give you the best goods for the least possible money.

Herman Grosberg
The Jeweler

No. 5.—Third place.

BIG BARGAINS IN JEWELRY

BEST GOODS FOR LEAST MONEY

WHO can you blame if you get stuck of something that you set out after. We stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good you know where to go and have a chance to get your money back. Other people can sell just as good jewelry as we do, and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you. See our assortment.

Here are three good bargains:

Gold-filled case, 7-jewel American movement, price paid, \$4.65—my price—	\$3.75
Gold-filled case 17-jewel American movement, price paid, \$12.75—my price—	\$9.00
Diamond ring, a beauty, price paid, \$90.00—my price—	75.00

HOW do you like the comparison? Other people can sell just as good jewelry as we do, and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you. See our assortment.

HERMANN GROSBERG
THE JEWELER

No. 41.

Jewelry of Quality

WHEN you buy jewelry you want the best—an article that has quality and is reasonable in price. Catalogue houses claim they will sell you good jewelry just as cheap as I do, but do they do it? A comparison of prices has demonstrated the fact that my prices are the lowest on every article, and here quote just three instances:

Gold Filled Case, 7-jewel American Movement
Price Paid, \$4.65 — My Price, \$3.75

Gold Filled Case, 17-jewel American Movement
Price Paid, \$12.75 — My Price, \$9.00

Diamond Ring
Price Paid, \$90.00 — My Price, \$75.00

DOES THE DIFFERENCE IN PRICE MEAN ANYTHING TO YOU?

I would be pleased to be given an opportunity of proving my assertions by having you get my prices on any article you may be interested in and compare with any catalogue house. And remember, when you buy at home you have the advantage of seeing and examining the article, and if not as represented, you can return it and have it made good or your money cheerfully refunded. What fair proposition could you ask for? The best goods for the least money possible is my motto.

HERMAN GROSBERG
The Jeweler

No. 59.

Good Bargains

Watch—Gold filled case, 7-jewel American movement, price paid \$4.65. My price—	\$3.75
Watch—Gold filled case, 17-jewel American movement, price paid \$12.75. My price—	\$9.00
Ring—An elegant diamond ring, price paid \$90.00. My price—	\$75.00

HOW DO YOU LIKE THE COMPARISON?

WE stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good you know where to go and have a chance to get your money back. Other people can sell just as good jewelry as we do, and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you.

HERMAN I. GROSBERG
THE JEWELER

No. 52.

Diamonds, Watches, Clocks, Jewelry and Silverware

WHY patronize out-of-town stores, or selecting goods from catalogs or mail order houses when you can get better bargains at home? Dollars are counting rapidly when you are spending them, and the best way to safeguard them is to trade at Grosberg's. Here you'll find the largest, richest and most exquisite display of

at the very lowest prices. Comparisons may be tedious, but they'll show you the wonderful values here. For the benefit of prospective customers I'll mention a few articles I have had the opportunity to compare prices with this week:

YOU CAN BUY HERE

A 7-jewel American Movement Watch, gold filled case, that an out-of-town dealer charged \$4.65 for, at	\$3.75
A 17-jewel American Movement Watch, gold filled case, that a catalog house charged \$12.75 for, at	\$9.00
A Diamond Ring, that a catalog house charged \$90.00 for, at	\$75.00

These are only a few of the many bargains you'll find here. Why run chances selecting goods from mail order house catalogs? Attractive illustrations are deceiving. After receiving the goods (for which you are paying dearly) and they should happen to prove unsatisfactory (as is often the case) your money is gone. When you buy at Grosberg's, and goods are not as represented, you'll get your money back.

When you come to think, there's quite a difference buying out-of-town and having at home; isn't it?

Herman Grosberg
The Reliable Jeweler Whitney, Texas

No. 49.

THE SQUARE DEAL

In Bargains at Grosberg's

WHEN you buy goods in your own local town, of a jeweler known in the business community for years, and one of a reputable business ability, you hold a guarantee for a "square deal" and a return of money if unsatisfactory.

Gold Filled Case
7-jewel, American movement, it's a dandy. The price paid for this identical piece of goods was \$4.65. My price—
\$3.75

Diamond Ring
A gentleman passing our store a few days ago noticed this ring in our window (in comparing it with one owned by him it proved to be same make and quality. He paid \$90; I ask
\$75.00

Gold Filled Case
17-jewel American movement. You have never seen its equal for the price. The price paid was \$12.75. Say! how does this hit you?
\$9.00

These comparisons were made a week ago. What do you think of them? They certainly speak for themselves. Other jewellers can sell you just as reasonable as we can, but do they do it? We'll figure against any catalogue on the market. We can prove what we say.

Herman Grosberg, Jeweler

No. 54.

Bargains in Jewelry

BEFORE purchasing any article in the jewelry line, pause for a few moments and consider the advantages gained in buying Watches, Diamonds and Jewelry from us. For this week we have three very good bargains at exceptionally low prices:

A seven-jeweled, American movement, gold filled Watch, full value, \$4.65; my price	\$3.75
A seventeen-jeweled, American movement, gold filled Watch, full value, \$12.75; my price	\$9.00
An elegant Diamond Ring, full value, \$90.00; will sell for	\$75

Also other great bargains at prices far below those offered by any other reputable dealer. Always bear in mind that, when you buy of us, you do so with the understanding that, if the goods are not as represented, or are in any way unsatisfactory, you get your money back.

My Motto: The Best Goods for the Least Money
HERMAN GROSBERG

No. 3.

create amusement, did not produce a single vote and would also have the same result in selling goods. A good newspaper ad. is a serious matter. The man who is successful in selling goods finds it no joke, and the compositor who displays an ad. which will sell goods must be able to impress facts on the mind of the reader in a straightforward manner. The three leaders in this contest certainly deserve congratulations, as the task was a difficult one.

ected with two of Philadelphia's leading newspapers, and the past three years has been managing the printing department of one of the city's largest manufacturers. The latter experience has made him a cylinder and job pressman and paper-box maker. All composition, imposition, presswork and the completion of color catalogues, miscellaneous advertising, general office printing and the printing and making of folding boxes is under his direct supervision.

Olney G. Rorabacher was born at Brighton, Michigan, in 1870. Soon after his birth his parents moved to South Lyon, Oakland county, Michigan, where his father launched the *Oakland Excelsior*. He learned most of his



T. HARVEY CLINGER.



THOS. H. LITTLE, JR.



OLNEY G. RORABACHER.

WINNERS IN AD. CONTEST NO. 21.

Their photographs are shown herewith and brief biographical sketches follow:

Thomas H. Little, Jr., was born near Raleigh, North Carolina, and began his apprenticeship with Edwards & Braughton, at Raleigh, at the age of 15. Shortly after completing his apprenticeship he accepted a position with Wilkinson & Neville, now the Wilkinson Press, job printers, of Norfolk, Virginia, and has been with this firm for ten years, and for the past five years as fore-

trade in his father's office, afterward being employed three years in the *Gladwin County Record*, Gladwin, Michigan, and four years on the *Midland County Republican*, Midland, Michigan. He left Midland in 1906 to accept his present position of manager of the Chicago-Kenosha Hosiery Company's printing department.

In our May number, THE INLAND PRINTER's twenty-second ad-setting contest will be announced. This will be one of the regulation tests in ad. composition. The copy will be furnished in just the form in which it is to be set, and it will simply be a question of who can construct the most attractive ad. There will probably be a large number of contestants. Watch for the copy next month and be sure to get in your entry in time to receive a complete set of specimens.

PUBLISHERS who are annoyed by having papers stolen from their customers will be interested in a case in Milwaukee, Wisconsin, where Judge N. B. Nelan, in holding a boy of fourteen years on a charge of stealing a newspaper from a doorstep, said he would deal severely with all persons brought before him for that offense and proved to be guilty. "Stealing is stealing," said the court, "however small may be the value of the article purloined." A reward of \$10 is offered by the *Free Press* for the conviction of persons stealing copies of it.

RATE CARD.—A request comes from Goldsboro, North Carolina, for a rate card for a daily of one thousand to one thousand five hundred subscribers. Several cards have been published from time to time for papers with this circulation, but each was intended to fit certain conditions. Cost varies so widely in different parts of the country and in different cities that it is impossible to compile a card that would fit every community. Competition also has much to do with the price of advertising, and in order to compile a satisfactory card all the conditions should be known. Last month was published a card to fit the cir-

Who is to blame
If you get stuck on something you set out after?

Here are three cases of **GOOD BARGAINS (?)**
that I compared prices with this week:

Gold filled case, 7-jewel American movement; Price \$4.65 My Price \$3.75	
Gold filled case, 17-jewel American movement; Price \$12.75 My Price \$9	
Diamond Ring; Price \$90 My Price \$75	

How do you like the above comparisons?

WE stand ready to prove what we say, and are anxious to figure against any catalog. When you buy at home you see the goods, and if they fail to prove good you know where to go and get your money back. Other people can sell just as good jewelry as we do and just as cheap—but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you.

HERMAN GROSBERG, The Jeweler

No. 19.

man of the office. Mr. Little is thirty years old and was married in 1902, but lost his wife two years later. He has one child and "Little Tom" is already a student of THE INLAND PRINTER.

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was con-

cumstances surrounding the *Illinois Courier*, at Jacksonville, Illinois, but the rates quoted were much lower than those usually secured in other cities. Below are given two other cards, one of which is graded from 30 cents an inch to \$257 for one column one year, and the other from 30 cents to \$190. The first of these is none too high for publishing advertising at a profit, as the yearly rate is but 4 cents an inch:

	1 t.	2 t.	3 t.	1 w.	2 w.	1 m.	3 m.	6 m.	1 y.
1 inch.....	\$.30	\$.50	\$.70	\$1.30	\$2.45	\$4.95	\$12.00	\$20.25	\$34.00
2 inches.....	.50	.90	1.30	2.45	4.60	8.80	20.25	34.00	54.00
3 ".....	.70	1.30	1.90	3.55	6.45	12.00	27.00	45.00	71.90
4 ".....	.90	1.70	2.45	4.90	8.25	15.00	34.00	54.00	87.00
5 ".....	1.10	2.10	3.00	5.55	9.75	17.50	40.00	63.00	102.00
6 ".....	1.30	2.45	3.55	6.45	11.25	20.25	45.00	71.00	114.00
8 ".....	1.70	3.20	4.60	8.25	14.00	25.00	54.00	87.00	139.00
10 ".....	2.10	3.90	5.55	9.75	16.50	29.00	63.00	102.00	163.00
20 ".....	3.90	7.05	9.75	16.50	28.00	48.00	102.00	163.00	257.00

	1 t.	2 t.	3 t.	1 w.	2 w.	1 m.	3 m.	6 m.	1 y.
1 inch.....	\$.30	\$.50	\$.65	\$1.20	\$2.20	\$4.30	\$9.95	\$16.75	\$27.00
2 inches.....	.50	.85	1.20	2.20	4.00	7.35	16.75	27.00	43.00
3 ".....	.65	1.20	1.75	3.10	5.50	9.95	22.25	36.00	58.00
4 ".....	.85	1.55	2.20	4.00	6.95	12.50	27.00	43.00	70.00
5 ".....	1.00	1.90	2.65	4.75	8.15	14.50	32.00	51.00	82.00
6 ".....	1.20	2.20	3.10	5.50	9.35	16.75	36.00	58.00	91.00
8 ".....	1.55	2.80	4.00	6.95	11.75	20.75	43.00	70.00	110.00
10 ".....	1.90	3.40	4.75	8.15	13.75	23.75	51.00	82.00	128.00
20 ".....	3.40	5.95	8.15	13.75	22.50	38.00	82.00	128.00	190.00

PLANS which "work" are the ones we are all looking for. The Lancaster (Pa.) *Inquirer* sends the two blanks reproduced herewith, saying they were successful in "coaxing out of the reluctant pockets of the delinquent subscriber the coveted and necessary dollars that the printer man hath manifold use for." A pleasant, good-natured "dun" will get a lot more dollars than an aggressive, ill-tempered one.

Office of the Lancaster Inquirer.
Lancaster, Pa.190..

M.....
To THE INQUIRER, Dr.

For subscription from.....190..
to.....190.. \$.....

The publisher earnestly asks you to send him the above amount as soon as you can. "A favor done quickly is a favor done twice."

If the amount of this bill is too large for immediate payment in full, please send at least a part of it.

"The man to whom a thousand owe
Each one his small amount
Is oft distressed, for these small bills
A noble sum do count."

Please do not neglect this because it is only a "small amount." We have a thousand or more other small bills out, ranging from \$1.50 to \$25.00; and every one of them is important to us. They altogether "a noble sum do count." Don't keep your share back. Yours truly,

THE INQUIRER.

THE LANCASTER INQUIRER
26 South Queen Street.

Up-to-Date Job Printing of all Kinds.
Est. Ellwood Griest, Prop'r.

Lancaster, Pa.190..

Dear Sir:

The date on your label shows that your subscription is due from..... We ask you to do us the favor to send us \$....., to pay up to.....

Of course a smaller payment is acceptable if it does not suit you to pay the above amount now; but we earnestly ask you to let us have at least one year's dues now. Yours very truly,

THE INQUIRER.

In our line of business, everything we get requires cash. The men employed must be paid

every Saturday. Rent, paper, type, ink, machinery and everything else must be paid with little or no delay. The printer is not allowed to wait one year, two years, three years, etc., to pay the bills that he owes; so it is easy to see why he constantly needs cash and why his subscriber friends ought not to keep him waiting.

H. A. DE FORD, of Douglas, Arizona, asks: "Eight-page, six-column paper—an article begins on page four and continues on page five, column three (columns one and two ads.)—should such continuation be designated? If said article continues on page six, column one, should this fact be noted at top and bottom of columns?" It is generally considered to be the best plan, particularly in newspaper work, where articles are continued from page to page and ads. intervene on either page, to run a line, "Continued on page —," at the bottom of the first page, and a similar line, preceded by a repetition of the first part of the main heading, at the top of the second page. Where ads. do not intervene these lines are not necessary. Many of the larger papers are now designating both the page and column to which articles are continued. Notable exceptions to this rule are the *Saturday Evening Post* and *Ladies' Home Journal*. However, these are magazines instead of newspapers, and what looks well in their pages would be out of place in regulation newspaper work.

AD. CRITICISMS.—The best ads. this month come from J. C. Voline, of the South Auburn (Neb.) *Herald*. The double-page reproduction from the *Herald* shows Mr.

Voline's style of work and also something new in the location of an ad. The *Herald* is a six-column quarto, and this ad. appears in the center of pages four and five, with three columns of reading matter on either side. Comments on other ads. follow:

E. H. Stuart, Kittanning, Pennsylvania.—Ads. all very neatly displayed, but would have appeared to better advantage if printed on dry paper.

George S. Guernsey, Exira, Iowa.—The word "Doomed" is the salvation of your ad., but it lacks a secondary line. The balance of the ad. is very neatly arranged, but the display lines are all too near one size.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Milerton (Ont.) *Sun*.—Plate matter should be given more attention. In two instances where a dash followed the last article of plate, another dash was inserted. Space at the top of plate columns varies materially from that at top of type columns.

Benton County Republican, Corvallis, Oregon.—First page is very neat. By omitting the rules between the two-inch cards on this page there would be room for another ad. The second page is a poor location for "Local Overflow" when the main department is on the fourth—why not put it all together on the latter page?

Potter Democrat, Coudersport, Pennsylvania.—An exceptionally good paper from a news standpoint. The plan of using one word in very large type to start a display head is attractive but very difficult to carry out consistently

and give any idea of the article which follows. While "Gas" followed by "Found in Three Wells" conveys the meaning very nicely, the same can not be said for "Husband" and "Terribly" as the big words on articles, the balance of the headings being respectively "Of Wealthy Swedish Woman Dies in County Home Here," and "Burned by Hot Lard Which Ran Over Her Face and Chest."

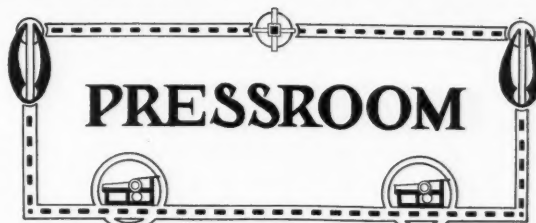
ON February 5, the Bristol Publishing Corporation, publishers of the Bristol *Daily Herald*, acquired by purchase all the property and good-will of the Bristol *Courier*, and the two were merged under the title of the Bristol *Herald-Courier*. The Bristol *Courier* was established in 1870. For the past few years it has been in the ownership of Messrs. Ben Dulaney and John H. Caldwell. A few months ago it was sold to Mr. G. F. Milton, publisher of the Knoxville *Sentinel*. The Bristol *Herald* was started three years ago, being the first paper between Knoxville and Roanoke to take the full Associated Press leased-wire services. The *Courier* had approximately three thousand circulation and the *Herald* four thousand five hundred. The circulation of the daily Bristol *Herald-Courier* will be approximately six thousand, and the semi-weekly four thousand five hundred. The *Herald-Courier* will begin shortly the erection of a \$50,000 newspaper building, which is intended to be in every respect a model newspaper plant. W. L. Halstead, who was for five years general manager of the Terre Haute (Ind.) *Tribune*, came to the Bristol *Herald* November 1, 1906, and will be the general manager of the *Herald-Courier*.



MENU DESIGN BY FREUDENTHEIL.

A student in Professor Hein's lithographic class, as reproduced in "Archiv für Buchgewerbe," January, 1907.

THERE is nothing which so interests any one as the occupation by which he earns a living. If one can show a man that if he does this or that, he will be a more efficient worker and will earn a larger income from his labor, it will have a direct interest for him that no urging which he may get in the general school to acquire abstract information or knowledge will ever have.—R. P. Rothwell.



For list of technical books, see page 157.

PEELING OF STOCK.—A. E. R., Canada: "Kindly advise me of some method or preparation for removing hard ink from press and composition rollers. (2) In the enclosed sample booklet the red border and title was run first and worked perfectly, but when the blue was put on it scaled off on the red line. Pressroom was well heated and ink well thinned and worked up; also was of good quality, but was not 'two-color ink.' Can you advise me of the cause of the trouble, or suggest a remedy?" *Answer*.—A powerful solvent of dried varnish or fixed oils is carbon bisulphide. Care must be exercised in its use, as it is poisonous as well as highly volatile. Rollers and plate might be cleaned out of doors with some degree of safety. Wood spirit is another solvent that may be used for this purpose. It is less expensive, but no less dangerous, and the same precaution must be taken. Do not use it near an open flame. Ether, acetone and benzine are also solvents, but the cost of the pure article makes it prohibitive for this purpose. Strong ammonia will in many cases remove ink from rollers and plate, but it requires some hard rubbing in addition. (2) The "picking" of stock where the blue lapped over the red on the heavy line could have been prevented in several ways. To add enough dammar to the red so it would dry harder, would have helped; but since the trouble did not develop until the red was finished, you could have added a few drops of castor oil or sufficient white vaseline. Another mixture which will prevent the picking without altering working qualities of the ink is to mix two parts of vaseline and one part of paraffin; heat slowly and add sparingly to the ink. This is especially good on plated or glazed stock.

HARD PACKING.—A Texas printer writes: "In repacking cylinder presses, please advise me where I can purchase the necessary hard-board packing, as mentioned in 'Presswork.' (2) In making ready on half-tone work, is it necessary to change these boards every time you put a new form to press? (3) 'Presswork' also mentions 'baby rubber.' I would like to know where it can be purchased. Give me the name of the hard board and the weight best to use." *Answer*.—The hard packing described in "Presswork" is called pressboard; it can be procured from any printers' supply house or typefoundry. Not knowing the depth your cylinder is cut, we can not tell you whether to get the thick or thin pressboard. If your press is a country model, they are usually cut deep enough to accommodate three sheets of thin pressboard and enough tympan to give a sufficiently yielding tympan for newspaper work. When ordering, give the name of your press and size of printing surface of cylinder. (2) This hard packing is usually held in place by a piece of tough manila or a piece of muslin or drilling, and is only replaced when indented from long use, or damaged by accident. (3) The "baby rubber" mentioned in "Presswork" is a thin grade of soft rubber, generally used in conjunction with a felt blanket on cylinder, and may be had from any type supply house. This rubber is held in place by a piece of muslin, and is covered with enough print tympan to bring it up even with cylinder bearers.

A top or draw-sheet of tough manila holds the tympan in place. Very good newspaper and rough work may be done on a country cylinder press when the cylinder is so dressed.

WRINKLES.—The following letter (addressed to the wrong department) describes a trouble frequently encountered:

Mr. O. F. Byrne, Chicago, Ill.:

DEAR SIR,—I enclose a part of the sheet on which I work, the Newport (Pa.) *News*. I would like very much to know what causes the paper to wrinkle at the piano cut. The cut was tight in the form and could not rock, the impression, as you see, is not heavy, the cut worked satisfactorily in other positions, and the fault is not with the tympan, for when the other side was run the day after this was run, that part of the paper worked very nicely. The muslin tympan over the rubber blanket was tight as a board. The above are all of the facts I can think to give you, except that the cut worked this way throughout a 2,500 edition with hardly a variation, only that at times at the bottom of the fifth and sixth columns the paper would also wrinkle. If you can give me the reason for this trouble you will very much oblige me and I shall await with interest your exposition in your department of THE INLAND PRINTER.

DAVID S. FRY.

The piano cut being almost a solid block causes the paper to drag heavily at this point. About the only way to avoid this trouble is to adjust the grippers so that the paper will "give" slightly at the point directly over the cut. This can be done by moving the grippers so that there will be none at this point, and by setting those in the vicinity so that they will clamp the paper lightly, thus allowing it to slip a little when the impression strikes the cut. We suspect the cut has been made too high, which would be another cause for wrinkling.

COMPRESSION IN TYMPAN.—H. G., Vancouver, writes: "I am sending you by this mail an overlay and two printed sheets to show the difference in appearance of cuts at the beginning and at the end of a run of sixteen thousand impressions. The difference is notably greater on cuts marked 1 and 2. I would like to have your opinion as to the cause. The tympan was composed of a top and bottom sheet of hard, smooth manila and three sheets of forty-pound news; the make-ready consisted of two 'markout' sheets, both on stock of job—sixty-pound enamel. These were patched up—or 'spotted up' as you call it—with ordinary white tissue; the cut overlays were made with three thicknesses of calendered book paper and were attached to the bottom sheet of news, the 'markout' sheets being on the sheet just above it. The darkening of high lights began to show when run was about half off, but it being a semi-rush order, we did not attempt to remedy it." *Answer.*—The specimens are sheets of a sixteen-page catalogue form, each alternating page being type and cuts—half-tones, electros and line cuts—the cuts in question are farm land views, showing about four tones and vignetted. The first sheets were nicely printed, as the cuts show clear and sharp, the softness of the vignetted edges being noticeably fine. The sheet representing the latter part of run seems to lack the color necessary to make the solids and middle-tones come up. Possibly this was intentional, to somewhat diminish the harshness noticeable then in all of the high lights, especially those near the edges of cuts. The cause of this is possibly due to the usual compression that takes place in tympan during the process of printing. This appears to be greatest where the solids come in contact with cylinder, and the least where the high lights touch. The maximum is probably reached after four or five hours' run. To correct the tendency of darkening high lights and harsh edges, it is a good plan to attach a "spotted-up" sheet made on thin, hard paper. For example, a sheet of 28 by 42, sixty-pound S. & S. C., if a good grade, will be both light and hard. With this sheet the solids may be strengthened and the high lights dropped and such other parts as have shown a gain of impression. This sheet may be attached just over the last "mark-out"

sheet, and if the pressman has foreseen the necessity for this last "spot-up" sheet, he will have one of equal thickness to tear out. A precaution of this kind will insure a longer run on a form with little variation in appearance from first to last. The cut overlay shows that you understand the necessity of hard papers of graded thicknesses to give the varying pressures necessary in cut work. The electros having gray tones as margins, might have been improved by the careful use of a vignetting punch, as the make-ready was unable to soften these edges. On the whole, the presswork is good, the letterpress part of form being excellent, showing very careful work on the part of the pressman.

DEVICE FOR REGISTERING PLATES AND COLORS IN FORMS AND ON THE WASHINGTON HAND PRESS.—C. G. Brown, Des Moines, Iowa, is the inventor of an ingenious device for registering forms and for expediting the work of the engravers' pressman in doing colorwork. He furnishes

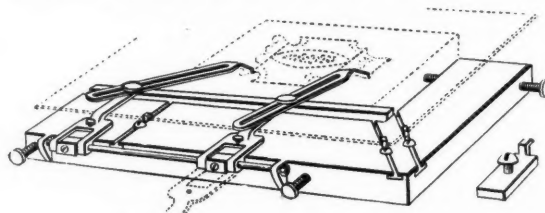


FIG. 1.—Device as used on the Washington press.

the following description and illustrations: "The objects of this machine are as follows: First: To obtain color-proofs without delay or waste necessitated in making test proofs and shifting the block or mutilating the proof with pin points as under present conditions. Second: To give ability to obtain an absolutely perfect register. Third:

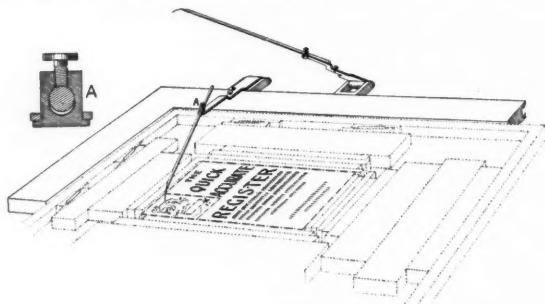


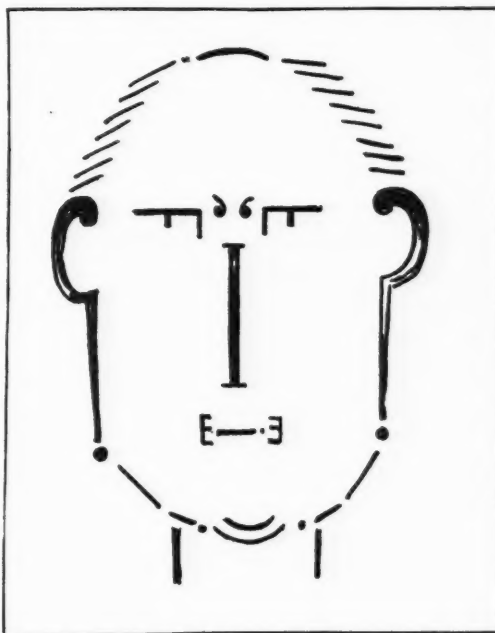
FIG. 2.—Device as used when locking up type forms.

The convenience of being able to sidetrack a color job, in order to use the press for other purposes without ruining the reregistering of the job in question (this refers to the use of machine on Washington hand press). Fourth: The practicability of blocking plates systematically so that the printer is not obliged to strip and remount them, as is so often the case at present. Fifth: Enabling the printer to lock up his forms accurately before they are placed in the press, thereby being a great saving of time in the make-ready. In taking proofs on the hand press, the machine is laid upon the bed of press and the engraving placed in position, see Fig. 1. The needle points are then adjusted to two points on the plate, locked in position by adjusting screws. The needle points and arms are then turned back on the bed of press. The rod arrangement allows this to be done without changing their adjustment. The proof paper is laid over engraving and is fed to adjustable feed pins, see dotted line Fig. 1, an impression is made and the next engraving plate inserted. By placing the arms back in position and turning the plate-adjusting screws the

plate is adjusted to fit the needle points. Then the arms are turned back again, the proof paper replaced and an impression made. This is repeated with all of the colors. The arms are so constructed that when they are turned back on the bed of the press they will be below type-high, thereby not interfering in any way with the printing. The construction of the machine as used when locking cuts in type-forms is similar to the one for the hand press, except that the feed pins are not needed and the arms are constructed with rods instead of slots. The machine should be fastened in one corner of the composing table and the type-form placed in the 'L'-shaped corner as shown in Fig. 2, then locked up, using the needle points for an accurate adjustment. The machine is also constructed in another form, not shown here, thereby enabling plates to be locked accurately. This machine has been made and tested, and I find it exceeds my greatest expectations in every respect."

PRINTING A LARGE FORM.—F. T., Cincinnati, Ohio: "I desire to ask your advice in regard to printing a large form on a job press, a page of which is enclosed. The form consisted of eight pages, some containing solid cuts. On account of offset we were compelled to reprint one form. I do not know whether to blame the ink, the paper or the press, or the size of the form for the difficulty we had. Was a 65-cent half-tone black suitable for this job? We tried several good inks, but with no better result. Was form too large for the press, it being a ———— (2) I would also like to know how gold ink can be used to get fair results. I have had some trouble in trying to match a bronze job with gold ink." *Answer.*—An examination of the page shows that the job was run without proper make-ready. The solid cut printed well enough, but the fault appears to be due to the amount of color carried. The type lacks impression and is filled in, especially the running heads. Much more impression should have been given the entire form. Less color could then have been carried. The ink appears to be all right for the quality of stock, and it looks well on the solid cut. The "filling in" of page headings is no doubt due to excess of color carried. The press will print as heavy or heavier forms perfectly if they are handled right. Of course where solid cuts and light-faced type are used in a form, much more pressure must be given the solids, so that a normal amount of ink may be used. This additional pressure may come partly from overlay and an equal amount from underlay. To place all as an overlay or an underlay would cause either a "baggy" tympan, or prevent the rollers from inking the form properly. A tympan for such work may consist of about four sheets of light print, a top sheet of smooth, hard manila, and one sheet of heavy pressboard. This pressboard, if placed just above the "mark-out" sheet, will diminish the impression marks on the printed sheet and will tend to give a much sharper impression. One "mark-out" sheet may be sufficient to get the job to come up right, with some additional "spotting up," on sheet of stock. The usual procedure for making ready, such as leveling up of cuts and strengthening of solids, will precede the work on "mark-out" sheet. Rollers should be elastic to the touch, but not sticky. Slip-sheeting of a job of this kind is a precaution, but not a necessity, if all the conditions of a proper make-ready are fulfilled. (2) Gold ink, like gold bronze, will show to better advantage if used on paper having a highly finished surface and of a strong, contrasting color. Note for example, the difference in appearance of the two impressions taken with the same ink, or rubbed with the same bronze, one on a sheet of white glazed or plated paper, the other on a sheet of black, brown or other dark color of the same stock. Also com-

pare these impressions with a similar impression taken on a sheet of dull finished stock of the same quality. You will say it is all in the stock, yet a change of ink or bronze to a better or cheaper grade, will at once alter the effect. To get good or even fair results conditions must be favorable. To match a bronze job with gold ink, you should submit a sample sheet to your inkmaker, showing the color of bronze, quality of paper, etc. Also state the number to be printed and on what press, as all of these details will have some bearing on the body of the ink and the quantity to be ordered. Gold ink will be easier to handle if the room is above normal temperature. Heat may be applied under the platen sufficient to keep it fairly well warmed. A kerosene lamp placed beneath the press, where the heat from the chimney will ascend over the form, has a good effect. These are, of course, winter remedies, but they have a tendency to prevent the caking of ink on plate. Ink will then run with less "pull" on stock. Rollers should be medium — not too hard nor moist to the touch.

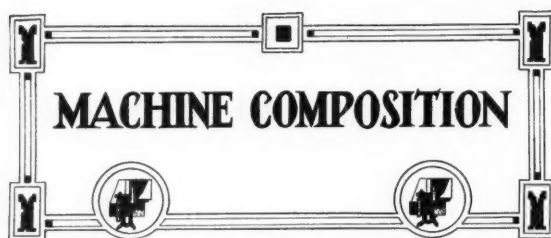


A "PI-FACE."

By R. Pechner.

HOW DEFOE ADVERTISED HIS BOOKS.

Defoe wrote in his day of the morals of trade using the muck rake to uncover the false light introduced to give a delusive appearance to goods; the bags of spurious coin that were kept out of which to give change; the bonuses like the trading stamps probably of to-day. And this was the same Daniel Defoe—Robinson Crusoe Defoe—who utilized that fine, eyewitness-like certitude of style of his in an advertisement to boom a book. The book was "Drelincourt on Death," a translation from the French. It fell flat and the publisher called in Defoe to resurrect the corpse. That marvel he actually performed. He wrote for that purpose the pamphlet famous among literary curiosities as the "Apparition of Mrs. Veal." "And thereupon," says the old record, "the copies which had weighted the bookseller down like a pack of leaden bullets now traversed town like the same bullets shot from a gun." —*New York Press.*



BY JOHN S. THOMPSON.

For list of technical books, see page 157.

DISTRIBUTOR TROUBLES.—A. H. L., Columbia, Missouri, writes: "Several times I have had a matrix hang crooked on the distributor bar, enough so that it did not engage the right threads in the distributor screws. What is the cause?" *Answer.*—Possibly the lift does not raise the matrices high enough and one ear of thin matrices is bent by the screw, which carries it forward and springs the matrix onto the inclined rails. The bent ear will then engage between a different thread of the screws and cause it to hang obliquely. Examine the seat on the matrix lift. If it is worn, renew the lift.

MATRICES DO NOT DROP.—J. F. J., San Francisco, California, writes: "Does the change of weather have any effect on the Linotype machine, such as letters refusing to respond instantly? Magazine is clean, also matrices. This has been giving me a lot of trouble." *Answer.*—Climatic changes do not affect the working of the Linotype machine, though if you are using a poor quality of graphite or none at all, moist weather may affect the dropping of matrices. Poor graphite clogs the channels, while if none is used the channels do not have that smooth surface which is required. Dixon's No. 635 is best.

AVERAGE OUTPUT.—G. H. D., Sayre, Pennsylvania, writes: "About what is the daily average output of the one-machine Linotype plants throughout the United States? An operator in this place averages fourteen columns brevier on long primer slug in eight hours, also caring for his machine. Is this more, less or about an average day's work? The above refers to newspaper work, thirteen-em measure." *Answer.*—We can not say what is the average for the United States, but fourteen columns eight point on ten-point body is a good daily average, and probably above the general average. Five thousand ems per hour would be considered fast on this line of work.

MATRICES DROP IN WRONG CHANNEL.—H. J. M., Massillon, Ohio, writes: "(1) I notice in my little book ('The Mechanism of the Linotype') that some of the late machines have a double-e arrangement. There is nothing on this machine with which to put in use the double-e arrangement, but there is an extra channel in the magazine, in which one or two e's will drop occasionally. Sometimes it is necessary to touch the key two or three times before getting a response, and at other times they work along all right. The comma, period and r sometimes cause the same trouble. Everything seems all right from the verges down. (2) There is a new-fangled arrangement on the left-hand vise jaw for setting the measure, and this sometimes works loose and slips, leaving an overhang on the left-hand end of the slug." *Answer.*—(1) If matrices drop in wrong channels, it must be that either the combinations on the matrices are defective, or the flexible partitions in the back entrance to the magazine are bent out of place. Matrices must be kept clean and free from oil or grease, and the magazine must be cleaned and polished with No. 635 graphite to get the best

results. (2) See that the nut is locked tightly in place after making a change and it will not work loose.

SHEARING OF MATRIX EARS.—M. S., a Kentucky operator, asks: "What causes matrices to get caught on the thin ridge of the mold between the grooves in which the matrix ears are aligned—two-letter matrices? Occasionally the lower ear of the last matrix in a line will be cut into and ruined." *Answer.*—There are several things which, if out of adjustment, will contribute to this end. In the first place, the vise-automatic is not properly set. You will notice that the damage always occurs on an over-set line. The last matrix in the line is crowded upward when the line drops down between the vise jaws and the machine does not stop, as it should, when the matrix line does not settle down into place. Remove the slug receiver, send in a normal line, and stop the machine as soon as the elevator drops the line between the vise jaws. The adjusting screw in the elevator head which strikes the end of the vise-automatic rod now should be adjusted so that when the mold disk advances it will cause the vise-automatic dog to just barely clear the pawl in the rod. Adjust the screw and turn the machine forward slowly by hand to test the adjustment. See that the dog just clears. Before this adjustment is made, be sure the other screw in the elevator head is properly set. This is an adjustment to regulate the down-stroke of the elevator so that the matrix line will be delivered in proper position before the mold. As the matrix ears must freely enter the groove in the mold below the mold cell, this adjustment should be made so that the screw which strikes on the vise cap can be seen to raise off the cap one sixty-fourth of an inch when the elevator rises just before the cast occurs. This movement of the elevator draws the matrix line upward and the matrix ears are engaged by the mold and the matrices thus brought into alignment with the mold cell. Another thing to observe is that the assembler slide is set so that too long a line of matrices can not be assembled without stopping the star wheel. The first-elevator jaws also are sometimes found to be sprung apart enough to permit the last matrix in a line to be forced upward as the line of matrices drops between the vise jaws. At this time also examine the pump-stop adjustment, especially if the new style stop is used—the one operated by the right-hand vise jaw. Press the jaw to the right with the hand and observe the movement of the stop beneath the pump lever. It should only clear the block on the lever a thirty-second of an inch when the jaw is pressed to the right as far as it can go.

MATRICES CLOG.—H. E. S., Columbia, Tennessee, writes: "(1) I have been having a little trouble with the machine in this shop, and so far I have been unable to right it. In assembling a line the matrices will frequently clog up on the rails between assembler chute-spring and the rails. While this doesn't occur so often, yet it is quite annoying and I believe could be prevented. I thought it might be that the catch spring was the principal cause and pushed it back, but the matrices frequently catch their ears in the catch-spring hole, especially the thin ones, and the clogging was just as bad. The assembler chute-spring is bent so as to allow a little more space than a cap W, and yet they clog. We have had the machine in the office a year last month, and I learned on it. I have half a day on it and another employee has the other half. We have always been able to overcome all the other troubles which have come up, with the assistance of 'The Mechanism of the Linotype.' I at first purchased an old edition from an operator who was here for a few weeks, but I thought the revised edition would also help me some more and got one of them, and I don't believe I ever invested \$2 which has

helped me as much as this. I also get a good many points from the 'Machine Composition' in THE INLAND PRINTER. (2) A few weeks back our lower-case e got so it wouldn't come well. It would hang for a little while and then drop, or else hang altogether. I looked at the pawl and it looked battered, and I exchanged it for the one in the other channel (it is a two-letter No. 3, and has two e channels, but cams are in for only one). After the exchange they still hung, the pawls not lowering themselves enough for the ears to pass over. I knew the rubber roll was cut pretty deep where the letter e and the spaceband cams work, and after trying everything else I thought I would see if I couldn't fix them. Of course I could regulate the spaceband by the screw, but there was no screw for the e. I took the rollers out and cleaned them and got some small rubber bands and put in the ridges which had been worn by the cams and since that time they have worked all O. K. I have never read of this being done before, so would like your opinion of it.

(3) For the past week I have been troubled by the metal getting cold on the end of the slug. It seems all right, if anything too hot except there. The last hole or two in the mouthpiece get clogged up, and I think that is the cause. I tried driving the mouthpiece out to see if dross had accumulated there, but the mouthpiece

showed signs of battering before it would start, and I was afraid to drive on it any more. The asbestos packing on top of the mouthpiece had come off and I have replaced it today, and that may be the cause. But I would like to know how to remove the mouthpiece, and would be obliged if you would explain more fully, if possible, how to do so. It was hot when I attempted it, and I used the drift in hammering and was careful, but it battered the end of the mouthpiece." *Answer.*—(1) The clogging of matrices may be caused by too much space between the assembler buffer strips and detaining plates on the assembling elevator. Adjust the buffer strips so that they contact with the plates. If there is a space between them, the ears of thin matrices will catch and finally clog in the chute. The catch spring should be returned to its proper position and not changed. The chute spring should be set as described in your book, the points to be just slightly above the horizontal. (2) You need new rolls when deep grooves are worn in them. Patching with a part of an old roll is resorted to when the major part of the roll is in good shape. (3) It is likely that the holes in the mouthpiece are closed with oxide. If you can not open these holes with a piece of wire, you may have to remove the mouthpiece. Proceed by driving the mouthpiece toward the keyboard. This may be done without much bruising of the mouthpiece if a heavy piece of brass is used. Strike heavy blows, as light ones cause more bruising. Do this when the pot is heated. To clean the throat use a strong piece of wire or a piece of brass rule that will go through the throat as far as the well, and when the sides have been scraped clean the plunger may be pushed down quickly to eject the metal and dirt. When the mouthpiece is to be replaced, have it clean and the holes free from metal and

oxide and test it for warp by rubbing the back surface slightly with red or blue ink; then place in position in the crucible lips and move it to the right and left while pressing hard. Then examine it and note if the contact appears even; if so, the mouthpiece may then be placed in position; if the contact is not even, either the crucible or the mouthpiece is warped. These may be trued by "grinding in" the mouthpiece. The procedure is as follows: Mix a small quantity of oil and emery powder—not too fine—and place some of it on the back of the mouthpiece. Rub it back and forth while pressing hard, so that the surfaces of the crucible and the back of the mouthpiece are cut down to a point where contact is equal over the entire surfaces of both. Then a mixture of linseed oil and graphite is spread over the back surface of the mouthpiece evenly, but not thickly. Place the mouthpiece and gib in position and drive the gib in snugly, but not too tight.

RECENT PATENTS.

Type Channel for Distributing Machines.—D. B. Ray, Huntington, New York. Filed February 17, 1906. Issued February 5, 1907. No. 843,173.

Linotype Mold.—B. Van Wie, New York city, assignor to Mergenthaler Linotype Company, New York. Filed October 4, 1906. Issued February 5, 1907. No. 843,241.

Matrix Making.—F. H. Brown and J. E. Hanrahan, of Baltimore, Maryland, and G. A. Boyden, Mt. Washington, Maryland, assignors to National Compositype Company, Baltimore, Maryland. Filed May 18, 1905. Issued February 12, 1907. Nos. 843,577 and 843,578.

Type-justifying Devices.—B. M. Des Jardins, Hartford, Connecticut, assignor to Unitype Company, New Jersey. Filed July 1, 1895. Issued February 19, 1907. Nos. 844,555 to 844,564.

Type-justifying Machine.—W. J. Ennisson, Hartford, Connecticut, assignor to Unitype Company, New Jersey. Filed August 3, 1898. Issued February 19, 1907. Nos. 844,565 to 844,569.

Type Justifier.—E. Wentscher, Berlin, Germany, assignor to Unitype Company, New Jersey. Filed August 6, 1895. Issued February 19, 1907. No. 844,570.

Linotype Mold Wiper.—W. N. Bowman, Pierre, South Dakota. Filed May 27, 1903. Issued February 19, 1907. No. 844,917.

Assembler Star Wheel.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 15, 1906. Issued February 26, 1907. No. 845,196.

Adjustable Vise Jaws.—R. J. Foster and Honore Lauzon, of Montreal, Canada, assignors to Mergenthaler Linotype Company, New York. Filed February 18, 1905. Issued February 26, 1907. No. 845,227.

Type-distributing Machine.—D. B. Ray, New York. Filed February 19, 1901. Issued February 26, 1907. No. 845,261.

Assembler Lift.—G. E. Marlatt, Allegheny, Pennsylvania. Filed February 1, 1906. Issued February 26, 1907. No. 845,307.



ESTEVAN DOMÍNGUEZ.

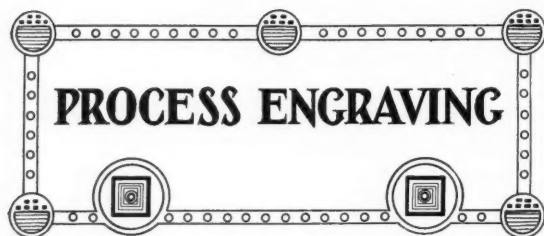


E. D. MCKOWN.



E. I. LUKENS.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.



BY S. H. HORGAN.

For list of technical books, see page 157.

HALF-TONE STOPS AND SCREEN DISTANCES.—D. E. J., Effingham, Illinois: "Have you a book called 'Half-tone Stops and Screen Distances?' What stop? What screen distance? What exposure? If not, was this information given in *THE INLAND PRINTER*?" *Answer.*—The information you desire will be found in Penrose's Pocket Book, No. 5, known as "Half-tone Stops and Screen Distances." The English price of this book is 1 shilling, postpaid. We do not know the price in this country, but understand that the book can be obtained from Tennant & Ward, 287 Fourth avenue, New York city. See also half-tone articles in *THE INLAND PRINTER* for November and December, 1906; especially Table No. 5, page 222 of the November number.

"**THE BUSINESS LIFE**" is a series of fifty-two straight talks on business by William Gamble, who is so well known to our readers as the editor of "Penrose's Annual." Intended for the young man starting at work they are most valuable to every one who wants to succeed in life. The last paragraph in the book is worth quoting: "What is necessary for true success in life?" asks Professor Blackie. "But one thing is needful; power is not needful; cleverness is not needful; fame is not needful; liberty is not needful; even health is not the one thing needful; but character alone—a thoroughly cultivated will—is that which can truly save us; and if we are not saved in this sense, we must certainly be damned." Sir Isaac Pitman & Sons, London, are the publishers, and the price is 1 shilling.

THE IDEAL CREW FOR HALF-TONE MAKING.—Mr. A. J. Newton speaks, in a lecture, of the proper allotment of workmen to the different steps in photoengraving so as to get the utmost efficiency from labor. This he calls the "ideal crew" and continues: "Now what is the ideal crew? Well, it must differ according to the personnel of the establishment and the character of the work it is doing. It will be generally agreed that two operators can keep one metal printer busy, and three etchers, one moulder and one prover. Here the moulder could probably handle with ease twice the work the others will produce, so that we can still work more economically if we have four operators, two metal printers, six etchers, two provers to the one moulder. On the other hand, it is possible to make the negatives with greater care so that less fine etching is required, in which case only two etchers would take all the work provided by three operators."

MR. GAMBLE'S VISIT TO THE INLAND-WALTON COMPANY.—Mr. William Gamble is still telling in England interesting features of his trip to the United States. Among them is the following: "In the Inland Printer building, where I was cordially welcomed by Mr. A. H. McQuilkin, the editor, I found the Inland-Walton Company located on the top floor, but just at the time of my visit the shop was being reorganized and refitted, so that I saw it at a disadvantage. There was, however, sufficient to show they had quite an adequate equipment, and their

specimens of work were first-class. Mr. Walton is a very gentlemanly young man, who has the interests of his business thoroughly at heart. He was very eager to learn all the latest news about European work, and especially about colorwork, collodion emulsion and metzograph screens, all of which I hear he has taken up with success. It is with the facilities and assistance of the Inland-Walton studio that Mr. N. S. Amstutz is carrying out his researches into the mystery of the half-tone dot and its formation, about which he has published a number of noteworthy articles in *THE INLAND PRINTER*."

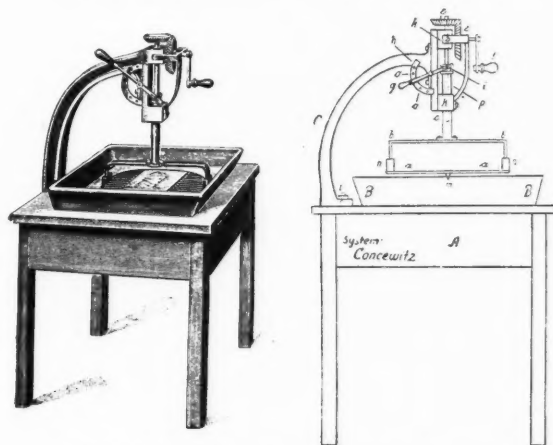
AMMONIA USED IN PROCESSWORK.—A. J. Kemalyan, Fresno, California, writes: "On page 571, January *INLAND PRINTER*, you give formula for 'Enamel on Zinc.' The same calls for ammonia .880, 30 minims. Now what is ammonia .880? We have been unable to find this in any chemical house, wholesale or retail, in California. Not only that but they say there is no such drug in chemistry. Does it ever come under a different name? There being no mention of bichromate of ammonia in the formula can it be that ammonia .880 means bichromate of ammonia?" *Answer.*—Ammonia is a colorless gas which is absorbed by water, at ordinary temperature, 60° Fahrenheit, to about seven hundred times the volume of the water. The amount of ammonia in the water charged with it is found by testing with a hydrometer. When the specific gravity of the liquid is .990 then the water contains about two per cent of ammonia. When it tests .960 it contains about ten per cent of ammonia. Testing .910 it contains twenty-five per cent and .880 contains 35.60 per cent of ammonia, this being the strength of the liquid ammonia usually sold and used in photographic operations. The amount of bichromate of ammonia used in the formula for enamel on zinc should be 120 grains.

RE-ETCHING OR FINE ETCHING.—Mr. A. H. Tinkler, formerly with the Suffolk Engraving Company, in Boston, lectured before the Bolt Court School, in London, on etching. He held that only a man who has an eye for tone and color, light and shade, can do fine etching properly. To brighten up a plate he sponged it with weak perchloride of iron or chromic acid and washed off quickly under the tap. He recommended face-down etching in the case of a contrasty print. The plate should be slid into the solution at an angle of twenty degrees to get rid of air bubbles. A flat print should be etched in a rocking bath and brushed to bring out contrast. He uses shellac varnish, brightly colored, to stop out with. When the stopping out is done in stages, he leaves the plate in the etching solution during ten rocks of the bath only and thus prevents lines showing between the different etches. For vignetting he paints around the shape of the vignette, then holds the plate in one hand while he turns it and applies the etching solution with a mop used in the other hand. He mentions the well-known fact that the dots will etch faster near the stopped-out border of the vignette than elsewhere on the plate, thus bringing about a natural vignetting action. He did not believe in brushing for vignetted work.

"THE ECONOMY OF HIGH WAGES."—Mr. A. J. Newton, of Bolt Court Trade School, London, in his lecture on "Commercial Considerations in Photoengraving," gave figures of the relative costs of production in America and England to be as follows: In America forty-four per cent was for labor, twenty-six per cent for materials and thirty per cent for other expenses, while in England labor took forty-five per cent, materials but eighteen per cent and other expenses thirty-seven per cent. Wages in America are eighty-five per cent higher than in England, while the selling price of the product is but twenty-seven per cent

higher. There being no reason to suspect that the American is satisfied with less profit than the Englishman, Mr. Newton concludes therefore: That American labor must be so much more efficient to make the business profitable. The American employer pays the workman more but his product is greater. This, of course, is only an old lesson very well known by every one who has taken the trouble to ascertain the relative advantage of low and highly paid labor, and, in fact, is actually discussed by leading economists under the heading of "The Economy of High Wages." The lesson this small inquiry has taught me is that it would pay the average English employer to increase the wages of every one on his staff by half as much again, provided he could get the same efficiency from him as the American manages to secure from his men.

THE CONCEWITZ ETCHING MACHINE.—The newest etching machine is described and illustrated in *Zeitschrift fur Reproduktionstechnik*. It is the invention of G. Conewitz and is on the principle of a plate-whirler, with a lever to raise and lower the plate in the acid. The illustrations show the construction of the machine. A round tub, instead of a square tray, would suggest itself at once as an improvement. A curious claim by the inventor is



PLAN AND PERSPECTIVE OF THE CONCEWITZ ETCHING MACHINE.

that the rapid whirling of the plate in the acid prevents undercutting. If this was true it would indicate that acid works differently in Germany from what it does with us.

THE VARIOUS HALF-TONE ETCHING METHODS.—In etching a half-tone plate in a still bath, what is the difference resulting from placing the plate face up and face down? Also what is the difference in time in using a rocking bath compared with a still bath? These are the questions, for answers to which *Process Work* gives nine cash prizes. The most valuable ideas brought out in the answers are as follows: If a plate is suspended face down in the etching solution, the acid acts evenly all over the plate, the shadow dot etching just as quickly as the high lights. The etching takes fairly quick because the dissolved metal falls to the bottom of the bath, keeping a fresh surface constantly exposed to the etching fluid. Etching in a still bath face up, the dissolved copper remains on the plate, thus impeding the action of the acid. Etching the plate face down is less liable to produce undercutting than etching face up. As to the difference in time by the different methods one experimenter found that using a perchloride of iron bath, registering 35° Beaumé in all cases, the difference in time was as follows: By taking etching with the bath rocked and an occasional brushing as equal to one, still etching with the plate, face

down, would take two and a half times as long, while still etching, face up, would take six times as long as the rocking method, or more than double the time taken to etch a plate face down. The difference between the plate that had been still etched and the plate that was rocked was very marked. Although the high-light dot had been etched to about the same size in each case, the other tones were very different, the still-etched plates were devoid of contrast while the rocked plate was strong and full of detail, requiring little or no fine etching. Still etching has its advantage when etching a print with strong contrast, and the result is cleaner and smoother than with a rocked bath. The practical etcher prefers to see his plate throughout the whole process of etching, so he wants it face up where he can brush it occasionally.

THE PENDING COPYRIGHT BILL.—Just another instance of the value of *THE INLAND PRINTER* to the engravers, printers and publishers is at hand. It is the bound volume of the arguments before the Committee on Patents on the pending copyright bills known as Senate Bill No. 6330 and House of Representatives' Bill No. 19853. Looking over the fifteen-page index to this volume it is found that *THE INLAND PRINTER* is the only publication quoted as calling attention to the proposed injustices of this bill as far as the printing trades are concerned. The photographers of the country are thoroughly organized and they have spent years in fixing up a copyright bill by which, in these days when half-tone is so commonly used, they can get \$5,000 from engraver, printer, or publisher for the reproduction of a photograph which may not have cost 50 cents. In August of last year the present writer in these pages aroused publishers to their danger. The American Newspaper Publishers' Association has entered the following protest:

NEW YORK, December 6, 1906.

To the Senate and House Committee on Patents:

The American Newspaper Publishers' Association earnestly protests against all proposed changes in the law affecting the copyrighting of photographs, and especially it protests against amendments which in effect increase the already excessive penalties for the infringement, unintentional or willful, of photographic copyright.

This association respectfully represents that injustice is done (1) by giving to the mechanical maker of a kodak snapshot the same protection that is given to the author of a literary, artistic, or musical composition; (2) by treating the imperfect reproduction or imitation in a newspaper of a copyrighted photograph as causing every copy of the offending issue to become in the eyes of the law an infringing, damage-producing copy of such photograph, subject to penalty of not less than \$1 for every such copy and to other punishment; and (3) by failing to recognize that newspaper reprints of photographs are not such reproductions as can be substituted in sales for the originals, and that instead of inflicting injury by reducing sales they often tend to advertise and to increase the sales of the original photographs.

At the late meeting of the American Newspaper Publishers' Association held in New York this copyright danger was a principal topic. The publishers do not go far enough in their protest. They should insist that photographs, like books and lithographs and paintings, should be from originals made in this country to be entitled to the protection of United States copyright. Then the engraving and printing trades would be safe in reproducing pictures. It is the clauses in the proposed new bill relating to foreign-made pictures that will make trouble for the printing trades and bring down on them lawsuits without end.

"IMPOSITION, A HANDBOOK FOR PRINTERS," by F. J. Trezise, is especially valuable to beginners in stonework, although it covers the whole field thoroughly. The instruction is simple and the diagrams and illustrations aid materially in a ready comprehension of stonework. Full leather, flexible, \$1. The Inland Printer Company. Now in press.



BY F. HORACE TEALL.

For list of technical books, see page 157.

A QUESTION OF CAPITALIZING.—M. G., Fostoria, Ohio, writes: "I should like to know if minstrels should be capitalized in the sentence, 'Were the Elks' minstrels any good?' This refers to a minstrel show given by the Elks lodge." *Answer.*—This is purely a matter of personal choice. There is no right or wrong in it. As the name of an organization giving entertainment as a business the capital letter should be used, as in Haverly's Minstrels, Dockstader's Minstrels, etc.; but in occasional instances, like that of the question, this form may be adopted or not, according to personal inclination. No law of formal grammar or of conventional practice is sufficiently pertinent to dictate either form as really better than the other.

A PARENTHESIS.—A. B. W., Colorado Springs, Colorado, asks: "Will you kindly tell me whether 'Twenty-five (\$25) dollars' or 'Twenty-five dollars (\$25)' is right?" *Answer.*—Assuming that "right" means logical, reasonable, the decision must favor the second form. The first form is often used, but never should be. It represents a repetition of a word not expressed until after the repeating parenthesis, which is plainly wrong. With no sign except the figures in the parenthesis, this would not be so. It is right to say either "twenty-five (25) dollars" or "twenty-five dollars (\$25)." Every one is not always as logical as possible, and the logic of such expressions is not always recognized by propriety of form. Whether the better or the worse form actually prevails could be determined only by an exhaustive count, which of course would not pay.

IGNORANT ERRORS.—"Proofreader," Springfield, Massachusetts, sends us the following note: "In the Boston Herald an investigation is spoken of as 'similar to that recently conducted by Gov. Huyler of New York.' There's fame for you! Also Scribner's for February has 'Westminister' and 'tempers the wind to the shorn lamp.' These things make us wish proofreaders wouldn't go to sleep so often." *Answer.*—The last of these errors can hardly result from ignorance, but must almost certainly come from carelessness. It is not likely that it was marked by the proofreader and still not corrected. That might have happened in a newspaper office, but not elsewhere. "Westminister" is, at the hands of the compositor, probably the result of pure ignorance, and may have passed the proofreader either through ignorance or carelessness, most likely the latter, which is supposably what our correspondent calls going to sleep. One thing is sure—that the day of typographical errors has not passed away. Such sheer ignorance as that shown in printing the New York Governor's name Huyler is, fortunately, not very common, but it seems to be absolutely irremediable. We have always had, and must always have, many people among us who do not even pick up such matters of common knowledge, and who, as compositors, or even as proofreaders, can do nothing more than make a guess at reading what is written. The point that seems most emphatically indicated

here is that no one ever should write Hughes so that it looks like Huyler. Those who write are more seriously at fault than those who print when such things happen. It is a trouble, however, as old as printing, and presumably will last as long as printing or writing is done.

COMPOUNDING.—We have received a letter for private answer, and not intended for these columns, but containing some questions that may be answered here, as follows: "I have been examining your 'English Compound Words and Phrases.' Has any book firm attempted to apply your system in toto? Has any author adopted it in toto? Has any scientific society sanctioned its use? Careless compounding seems to be the most general imperfection in present-day writing. I am interested to have your opinion as to how far this system has been actually applied." *Answer.*—Every user of the Standard Dictionary uses the system as far as he follows what he finds in the dictionary, for the book mentioned is only the terms that come in question gathered from that dictionary, with enough reading to explain how the forms were decided. Many firms have ostensibly adopted the work, but probably no one has actually succeeded in having every term in its printing shown in the form found in the book. There are too many terms about which people may have differing opinions, and there are too many places where simple but plain analogies are systematically followed out. For instance, almost every one is familiar with backbone as a continuous word, and nearly as many write jawbone so. It would be ridiculous to demand that everybody should write back-bone and jaw-bone; yet that is the way they appear in the list, as being the preferable forms from the logical point of view, which seemed to be the only feasible basis for an approach to real system. Nothing could be studied out that would show actual usage in any form for such words all through, for some books have these bone names (or any similar class of names) with some in one form and some in another, and different books differ in various ways. Some books have hip bone as two words and thighbone as one (we select these as mere examples of what they may have); other books have these reversed—hipbone and thigh bone; and others have hip-bone, thigh-bone, cheek-bone, collar-bone, etc. In all these cases every one has perfect liberty to do as he chooses; there is no absolute law to restrict him; even the desire to be clear in expression does not indicate a choice of form, because such words can have but one meaning, whatever be their form. One thing is clear and incontrovertible in this matter, and that is that practice varies greatly, and always has varied. The same feeling that led our correspondent to say, "Compounding seems to be the most general imperfection," led to the attempt to get some sort of simplification for the Standard Dictionary, and the system then studied out was based entirely on selection of predominating usage, and, with that determined, application as far as practicable of broad analogies, to the extent of indicating that the use of a hyphen in one place means that its use in another exactly similar place is right. Thus, it was found that the predominating form for names of bones is with a hyphen, as shoulder-bone, collar-bone, arm-bone, hip-bone, etc., so the hyphen was used in every one of them in its literal sense, while backbone for figurative use was closed together, according to another broad analogy. The same was done all through with words of similar nature, because there is no reason that applies in one case that is not equally cogent in every other that is exactly like it. And this was done with full consciousness of the fact that it controverted many widely held opinions as to best form, and even a few almost universal ones. No scientific society has, as a body, sanctioned the system as a whole,

and it was not made with any expectation of such sanction. But its author made it as nearly as he could what he thought it must be to command such sanction if the people ever thought enough of the matter to make a general decision, and has had no reason to change his opinion to this effect. He believed it then, and believes it now, a true record of the best usage. It has not an iota of invention or innovation in it, except the slight innovation involved in the idea of a reasonable amount of systemizing and simplifying.

PROOFREADERS' QUERIES.—Myopia, Boston, Massachusetts, writes: "When engaged on a large work, where

would do as well! The reply was very tart. Now I maintain that in querying a reader should never show any decided preference, simply giving a résumé of all ways of putting a thing. A friend, however, says he has as much right as any human being to criticise a forthcoming book, taking the ground that he, as corrector, has a set of advance sheets, and is bound to save the author from the reviewer if he can." *Answer.*—It is simply impossible for one person to tell another, with any propriety, how far he should go in making queries. Certainly, however, we may venture to say that the conscientious and competent proof-reader need not confine himself to spelling and grammar.



DRAWINGS BY FRED T. LARSON, CHICAGO PALETTE AND CHISEL CLUB.

somewhat different styles are likely to come to notice, how far is it best to query upon proof the infelicities of literary form? Should one confine himself strictly to spelling and grammatical construction? I have recently seen cases where 'a European' and 'an Eurasian' were queried as to the article; 'mixed together' was objected to on the ground that you 'can not mix apart'; 'gotten' was marked as 'now obsolete'; 'a cavernous perforated stone' was labeled contradictory; 'an historical subject' was noted to the author with 'only fossil orthoëpists use this form,' but he in return very frankly said, 'Well, I am a fossil and this is my fossil book.' Another proofreader of strictly teetotal views sent to the compiler of a recipe-book many objections to the use of wine, saying that cider

The only specific limit that need be stated is that the proofreader should not forget to be a gentleman, and he should not forget that the composition of the matter to be printed is purely in the control of the one for whom the printing is done. Mr. De Vinne meets this point well in his "Correct Composition." He says: "When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. . . . In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a

word, and other errors of a similar character; but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. . . . While it is desirable to have accurate workmanship, the reader should not forget that it is his first duty to correct, and not to edit. He must not spend unnecessary time in consulting reference-books to make up the deficiencies of a careless writer. Nor should he annoy the author with any emendations that savor of pedantic nicety. . . . It is the wiser and safer course for the proofreader to query all supposed errors by calling the attention of the writer to every apparent fault in date or grammar, or to statements that seem to be contradictory on different pages of the same book. It is an unpleasant duty, but it can be done with tact and discretion." And this is the key to the whole situation — tact and discretion. The proofreader need not confine himself to any line of

THE GENESIS OF WEBSTER'S DICTIONARY.

About a hundred years ago, two country printers came from western Massachusetts and toiled early and late to build up a business as retail booksellers in Springfield. Their first publications were the "Child's Guide" and "The Village Reader," compiled by the older brother, George Merriam, and thus it was that the firm of G. & C. Merriam became established. Soon after the death of Noah Webster, the young publishers purchased the unsold edition and publishing rights of his dictionary, and employed Prof. Chauncy A. Goodrich, Mr. Webster's son-in-law, to reëdit the book.

In 1828 Webster's first edition was issued, two bulky volumes, which sold for twenty dollars. Thirteen years elapsed before another edition was produced, although only two thousand five hundred copies were originally printed. In 1841 another edition was prepared, and again



CALENDAR DESIGNS BY MEYER-ROTIER PRINTING COMPANY, MILWAUKEE, WISCONSIN.

criticism if he is always careful to make his meaning plain and to state it in properly suggestive and inoffensive manner. No proofreader should presume to write about fossil orthoëpists on an author's proof, and a properly careful one will avoid such untruth as that "gotten" is obsolete, or those others about mixing apart and contradiction when there is none. A reader is perfectly at liberty to show a decided preference if he does it in a businesslike, inoffensive way, and he should never bother an author with a résumé of all ways of putting a thing. He can often render great and welcome service by suggestion not too much pressed, and governed by due acknowledgment that some authors know some things as well as some proofreaders do.

"ROBERT," said a teacher in one of the public schools to her brightest pupils, "give me an example of the use of the word damper in a sentence."

Robert thought a moment, then delivered himself of the following:

"Teacher is damper-ticular about our English."

only a small sale was obtained for it. In 1843, the great scholar passed away, before his mighty work had reached the zenith of its fame as a world authority.

The edition published in 1874 by the Merriams, in one volume, at \$6, brought the work into popular favor, which has since steadily increased, and the Webster family were paid in royalties something like a quarter of a million dollars, although the copyright for the unexpired term had been purchased at \$3,000 by G. & C. Merriam.

These were dark days, however, for the three brothers (Homer, the youngest, had afterward been added to the firm); but they pushed forward pluckily, believing in the great lifework which they had undertaken. In 1864, the well-known Unabridged Dictionary was produced, and all the other editions were then withdrawn from the market.

O. M. Baker, who began his work in 1877, and has been closely identified with the great successes of the company in later times, is its president. The last of the three brothers, Mr. Homer Merriam, did not retire from the presidency of the company until he had reached the ripe age of ninety-two. He is still living.—*National Magazine*.



THE yearly cartoon books by R. D. Handy and C. F. Naughton, of the Duluth (Minn.) *Evening Herald*, have been issued. Duluth is justly proud of its two cartoonists, and the books are representative exhibits of their work. The Thwing-Stewart Company are the printers and binders.

"THE MASTER PRINTER" is the title of a new publication issued by Percival Jones, Limited, 87-89 Edmund street, Birmingham, England. It states itself to be "The Official Chronicle of Various Master Printers' and Allied Trades' Associations," and it is well up to the standard of similar publications.

"WHY THEY MARRIED," by James Montgomery Flagg, Life Publishing Company, New York, is filled with illustrations portraying all manner of conjugal affiliations, with verses explanatory of how they came to do it. The book is amusing and, as a gift book for the humorously inclined, will prove popular. Price, 75 cents.

"THE HORSE."—A very attractive book with the above title, which contains suggestions for the proper care of the horse in and out of the stable, is published by the Joseph Dixon Crucible Company, of Jersey City, New Jersey. This book will appeal to all who own or handle horses, and will be sent free to those requesting a copy. Write the publishers at the above address.

"BUNDY'S PRICE LIST FOR JOB PRINTERS" is a seventy-five page booklet, round-cornered, and bound for the pocket, which should be in the possession of every one who must estimate on printing. The pages contain tabulated prices for every kind of job that comes into the office, and will save much time and possibly error in figuring on work. Price, \$1.50. For sale by The Inland Printer Company.

"THE CIRCLE" is the title of a modern department magazine for all people, published by the Funk & Wagnalls Company, New York and London. In the character of the matter and illustrations it is fully up to its name. It is beautifully printed, excellently illustrated, and will assuredly find a place in the regard of the public. The price of the magazine is \$1.50 a year; single copies 15 cents.

"THE AMERICAN TEXT-BOOK OF LITHOGRAPHY," by George K. Henderson, principal of the School of Lithography of the Winona Technical Institute (Levy Brothers & Company, publishers), is one of the most complete primary books of American practice in lithography. A very complete index adds to the value of the work. Its price is \$2.50, postpaid. May be obtained through The Inland Printer Company.

STUBBS'S MANUAL.—William H. Stubbs, champion Linotype operator, has revised his useful little "Manual" in the operation of the Linotype machine, and the third edition is just off the press. The manipulation of the keys, in this edition, is taken up in fuller detail, expounding his system of operating and the key of his success as an operator. In addition, many useful hints in the care of the machine are given and advice to those who would increase their speed in operating. Stubbs's Manual has been on the market since 1902 and is on sale in England,

Australia and America. The Inland Printer Company can fill all orders. The price is \$1, postpaid.

A TIMELY work, attractive to all interested in municipal problems, has been prepared by Samuel Wilbur Norton Ph.D., of the Chicago bar, entitled "Chicago Traction—History Legislative and Political," with a supplement, "Shall Pending Orders Be Approved," and seven illustrations. The book, which is clearly printed in good type, contains 240 pages and gives a comprehensive review of the subject. Price, \$1.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED; with valuable hints and illustrations for the use of capitals, italics, numerals, compound words; also rules for syllabication and punctuation and a large list of homophones; designed for office, school and library use, by John H. Bechtel, Philadelphia; published by George W. Jacobs & Co. This work will be found exceedingly valuable in the library and proofroom. It is handsomely printed and bound. Price, \$2.

"THE SILENT WAR," by J. A. Mitchell, author of "Amos Judd," "Pines of Lory," "The Villa Claudia," and other works, is a romance based on economic conditions. It portrays a situation in which the people are in league against the capitalists, and in order to equalize affairs, moneyed men are requested to make payments of large sums, the alternative being assassination. It is published by the Life Publishing Company, New York; price, \$1.50. No matter what way his book may be regarded—if it is seriously intended, it is absurd; if it is intended to be humorous, it is very ghastly humor.

"LESSONS ON FORM," written and drawn at the special request of the Prussian ministry of commerce and industry, by A. Blunck, and translated from the German by David O'Connor, contains much of interest to the student of drawing. The lessons are prepared with the object of initiating the pupil into what form and ornament mean, and are arranged with great care. The work contains over one hundred pages of drawings of geometric forms, natural forms, artificial forms, flat ornaments, lettering, architectural forms, symbols, emblems, etc. The book is 8½ by 11½ inches in size, and is well printed and attractively bound in brown cloth with gold lettering. It is published by Bruno Hessling, Berlin and New York. Copies may be obtained through The Inland Printer Company at the regular price, \$3.

"THE PSYCHIC RIDDLE," the latest book by Dr. I. K. Funk, of the publishing house of Funk & Wagnalls, New York city, on the subject of psychology, is full of startling experiences by the author and other members of the American branch of the Society of Psychical Research. Doctor Funk makes it plain that he is not what is ordinarily termed a Spiritualist who has found a sure way of communication with the spirits of the departed, but is still in an attitude of receptivity, and courts further investigation along these lines. Doctor Funk's position is that the supernatural is only the unexplored part of the natural universe, that the universe is the same on both sides of the grave—so here, so there. The object of the book is to make somewhat more easy the efforts of scientists to solve the psychic problem—a work which Gladstone declared to be "the most important work which is being done in the world to-day." Two hundred and forty-three pages. Price \$1, net.

THE third edition of "Campsie's Vest Pocket Estimate Book" has been enlarged in size a trifle, so as to give more room for details in the estimate blank proper, and practically every item entering into the work is so arranged that there is no opportunity for omissions or

errors in making the estimate. In addition to the increase in size, a department of general information has been added containing matter of much value to every printer, such as: How to estimate printing, how to estimate manuscript, how to determine comparative sizes and weights of paper, table showing amount of paper required for any order, cost of composition by square inches, correct imposition, how to estimate quantities of type, price-list for binding, presswork, etc., how to order sorts, cost of engraving, standard of newspaper sizes, how to determine number of leads to the pound of type, number of ems of different sizes of type, newspaper measurements, weight of leads required for any work, American point system, number of words to square inch, proper care of rollers, how to mix tints, sizes of paper for different forms, and much other valuable information.

"THE BUILDING OF A BOOK" is the title of a new work issued from the Grafton Press, New York, with an introduction by Theo. L. De Vinne and edited by Frederick H. Hitchcock. The book is a series of practical articles written by experts in the various departments of bookmaking and distributing, designed to give practical and non-technical information to readers and lovers of books. Among the contributors are, Theo. L. De Vinne, George W. Cable, Paul R. Reynolds, Francis W. Halsey, Lawton L. Walton, L. Boyd Benton, J. Stearns Cushing, Frederick J. Warburton, Paul Nathan, George L. Miller, Herbert W. Mason, Walter J. Berwick, Otto L. Raabe, James A. Ullman, Albert S. Burlingham, Charles D. Williams, Emllyn M. Gill, Robert D. Servoss, Elmer Latham, George W. H. Ritchie, Emil Jacobi, Charles Wilhelms, Amy Richards, George Becker, Henry P. Kendall, Ellery C. Bartlett, Jesse Fellowes Tapley, Henry Blackwell, Frederick H. Hitchcock, Vivian Burnett, Walter Littlefield, Harry A. Thompson, Joseph E. Bray, Warren Snyder, Charles S. Olcott, John Anderson, Jr., Arthur E. Bostwick, and Charles E. Goodspeed. Price, \$2 net; postage 20 cents extra.

"THE EXPORTERS' ENCYCLOPÆDIA," published by the Exporters' Encyclopædia Company, Maritime Exchange Building, 78-80 Broad street, New York city, is a publication which has proved itself invaluable to the manufacturers and exporters generally throughout the United States. We are in receipt of the 1907 edition, which is a handsome book of 650 pages, cloth; price \$5, which includes the monthly supplements. It is the only standard

work of the kind published and contains full and authentic shipping instructions in detail for every country in the world. It gives the names and addresses of all the transportation companies, both steam and sail, from New York, Philadelphia, Boston, Baltimore, New Orleans, Galveston, etc. (arranged separately for each country). It tells every port of call; every point for which bills of lading may be obtained; gives complete lists of the prominent inland cities and towns, telling where they are located, how they are best reached and the time to principal places. It explains all that is required as to the arrangement of consular documents, gives the consular charges and shows facsimile consular invoices (with English translations) for all countries. It gives full information regarding the requirements of the different foreign governments and of all the transportation routes. It shows how to pack, mark and ship; how to insure and consign; how to arrange bills of lading, custom-house clearances, "drawbacks," drafts, etc. All the information contained in the book has been carefully revised by the proper authorities, and shippers may therefore rely upon the accuracy of every statement. The Encyclopædia has the hearty endorsement of all transportation companies and of thousands of subscribers throughout the world. It contains, in addition to the above, numerous tables, including the approximate values of foreign coins, table of foreign weights and measures (with the American equivalents); the metric system; a comparative table of pounds and kilograms; and, in fact, is a ready reference book for doing business abroad.

PRACTICAL POINTS ON HOLDING A CAMERA.

One of the most important lessons for a beginner to learn is to hold the camera in the proper position during exposure. Whenever there are corners of buildings or other objects which give vertical lines, the camera must be held absolutely level. If this is not done, the buildings in the picture will appear to be falling either backward or forward, according to the way in which the camera was tilted.

There are times, however, when the camera may be tilted to advantage—in some cases it is an absolute necessity. For example, in photographs of clouds, waterfalls, balloons, etc., the camera may point upward; while in taking pictures of people swimming or bathing, children at work or play, etc., it may be pointed downward. Very successful photographs of prominent speakers, parades, crowds, etc., have been taken when the camera was held upside down. It makes no difference in the negative whether the camera is right side up or not. By holding the camera in the way suggested many a photographer has secured good pictures, while others who tried to use the camera in the usual way made absolute failures. Often by holding the camera by the side of the body and pointing it backward, one may secure pictures of children at play and of older people in natural poses without the knowledge of any members of the groups.

Another warning to beginners is necessary. Do not try to take a time exposure while holding the camera in the hand. Even if the camera is held against the breast and respiration stopped, the action of the heart is sufficient to cause the box to vibrate and spoil the picture.—From "The Photographer's Circle," in the March Circle.

"SPECIMENS OF BILL-HEADS, No. 2." Twenty-five attractive bill-head designs in one, two and three colors. Will be sent by The Inland Printer Company for 25 cents.

Could You See

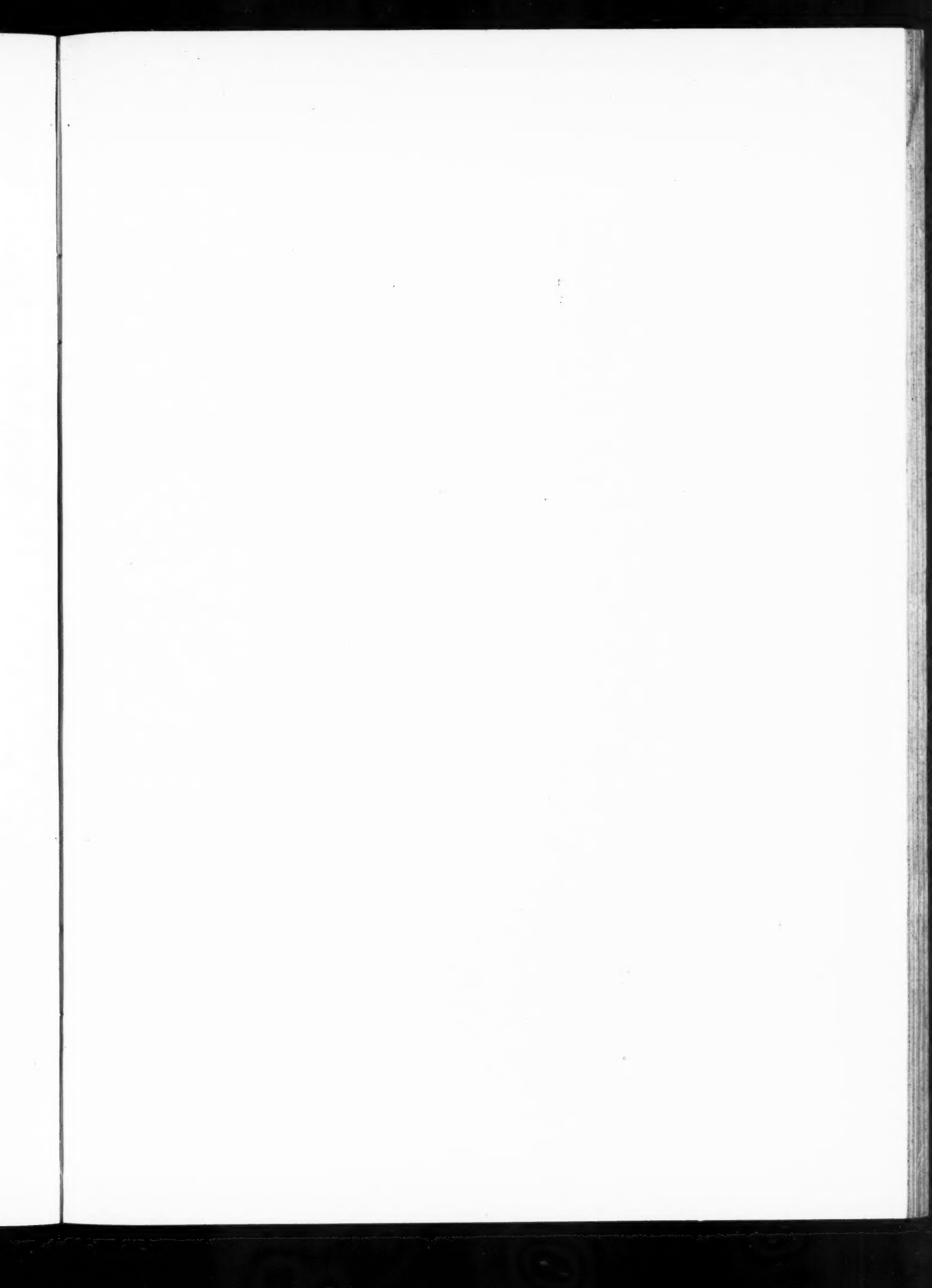
What we see you would always say "Schlitz beer" when you order. If you could visit our brewery—as thousands have done—you would insist on the beer that is brewed here. You would want a beer clean—as ours is. You would want it filtered and aged as we do it. You would want to know that every bottle is sterilized—that it is pure—as is every bottle of Schlitz.

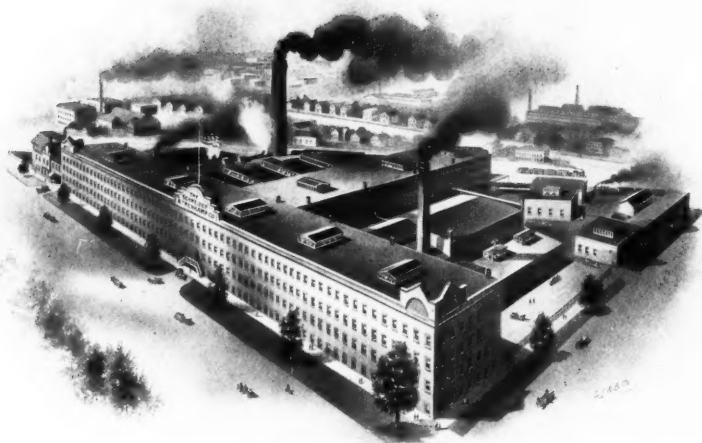
Ask for the Brewery Bottling
Common beer is sometimes substituted for Schlitz.
To avoid being imposed upon, see that the cork
or crown is branded.

Schlitz
The Beer

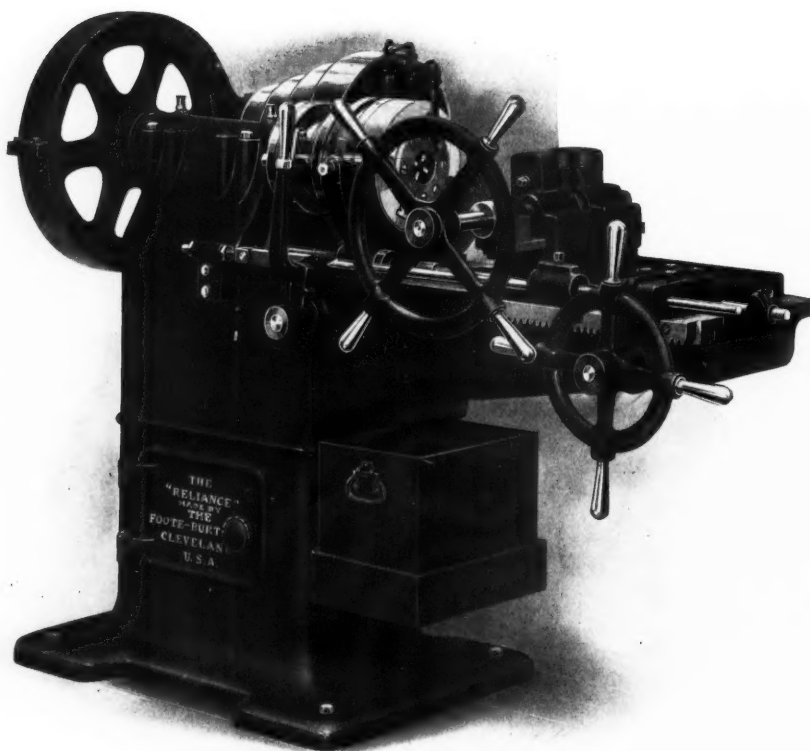
That Made Milwaukee Famous

SUGGESTION FOR A NEWSPAPER AD. ARRANGEMENT BY OSWALD COOPER.
Decorative spots by Fred S. Bertsch, Palette and Chisel Club, Chicago.





SPECIMEN WASHDRAWING, SHOWING EXCELLENT COMPOSITION
AND BALANCE OF COLOR



SPECIMEN HALFTONE FROM RE-TOUCHED PHOTO, SHOWING
FINE DETAIL AND FINISH

Representative catalog illustrations
as produced by the L. S. & B. Illustrating Company,
Cleveland, Ohio, U. S. A.

Buffalo Coated Paper Co.
Buffalo, N. Y.
Highest grade of surface papers for lithograph,
halftone and three color printing



STOCK BOOK No. 2 of unusual cuts for advertisers, issued by the Patterson-Gibbs Company, Chicago, shows a large and interesting assortment of attractive and catchy designs in one and two colors. In addition to being clever designs, most of them are accompanied by excellent text lines.

THE American Type Founders Company has issued, in an attractive booklet form, a reprint of the first of twelve articles entitled "Discussions of a Retired Printer," from the July, 1906, number of THE INLAND PRINTER. The work is tastefully printed on deckle-edge Booklovers' Text stock with an embossed cover. The text is in two colors, with ample margins, and each alternate two pages is left blank, with heads uncut. The result is an artistic piece of work.

FROM Corday & Gross, anti-waste-basket printers, Cleveland, Ohio, has come an attractive booklet entitled "Convincing." As will be seen by the pages here reproduced the title is thoroughly appropriate for both text and accompanying illustrations, which are of the most convincing kind, to say nothing of the printing and embossing, which are of the very best. The illustration of the weapon on the cover-page is printed in black and gray and embossed on a sunken panel, giving a very rich effect.



It's Human Nature

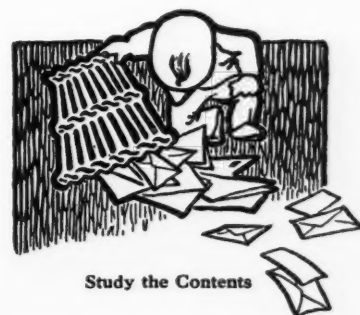
Successful men know human nature and trade on it to advantage.

Success is not luck, it is management.

Good management sees the force of reason.

For the reason why some printing don't pay, empty the waste-basket and study the unattrac-

Convincing



Study the Contents

tive, unopened contents. Stop to consider—how does *your* printing fare?

It is no part of the game of life to see if you can fool the public into being satisfied with something not quite as *you* would like to have it.

THE advertising literature created and produced by the Norman Pierce Company, Chicago, San Francisco and Los Angeles, is of the very best. Among the recent booklets from this firm are three entitled "Hotel del Coronado," "Kite-shaped Track" and "Outdoors at Coronado." All three are excellent examples of high-class designing and printing.

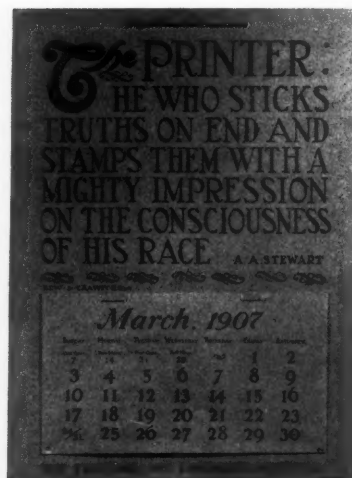
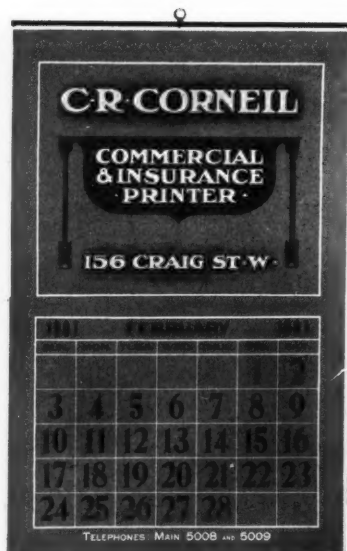
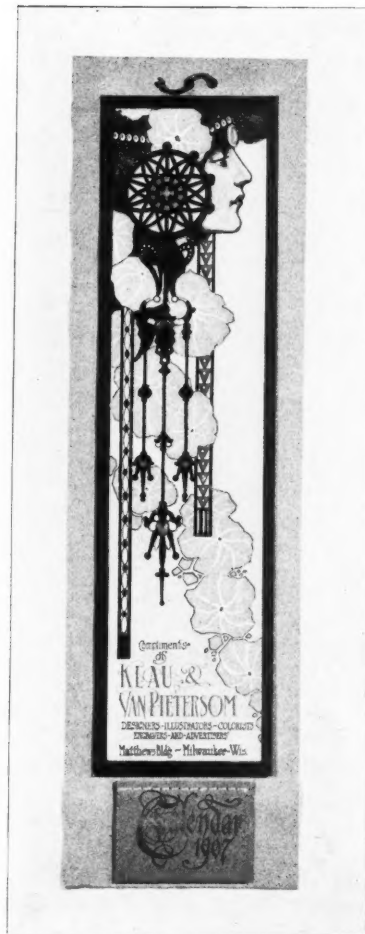
A NOVEL desk calendar is the product of the John T. Palmer Company, printers, Philadelphia. It consists of three sheets, each 1¾ by 7½ inches in size and containing the calendars of four months and a handsome three-color reproduction. These sheets are tied at the top with a silk cord. The calendar is intended to hang on the desk, and is made narrow so as not to interfere with the use of pigeonholes where it hangs.

WE reproduce herewith a blotter issued by the Drukkerij Plantijn, Amsterdam. The original is printed in



Blotter in red and black from the Drukkerij Plantijn, Amsterdam.

black and red on white stock, and shows a good treatment of the geometric border so universally used in European countries.



A FEW CALENDARS FROM REPRESENTATIVE HOUSES.

"THERE is a vast difference between wishing and winning. Many a good man has failed because he had his wishbone where his backbone ought to have been." The above is one of the good things to be found in a booklet entitled "Terse Remarks," recently sent out by the W. P. Dunn Company, printers, Chicago. It is an excellent piece of printing and contains numerous illustrations from catalogues and publications printed by this firm.

"WE DO IT ALL" is the title of an artistic and attractive booklet from H. W. Weisbrodt, designing, engraving, printing and electrotyping, Cincinnati, Ohio. That this firm not only does it all, but does it in a thorough and painstaking manner, is fully demonstrated by the booklet. It consists of sixteen pages and cover, printed in various



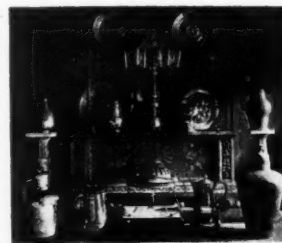
Cover of attractive booklet by H. W. Weisbrodt, Cincinnati, Ohio.

delicate tints and black on coated stock, the half-tone printing being exceptionally good. The cover, a reproduction of which is shown herewith, is 5¼ by 12½ inches in size, and is printed in black, red, gold and green on a gray-green stock and embossed. A very convincing advertisement.

A BOOKLET entitled "Printing of Quality," issued by H. & J. Pillans & Wilson, Edinburgh, shows excellent examples of high-grade printing in black and colors by that firm. The typography is neatly and tastefully arranged, and the presswork is of the best.

THE accompanying reproduction is an illustration of the high grade of the advertising literature produced by Bruce & Banning, New York. The original is 7¼ by 12 inches in size, and is printed in black and red on hand-

made paper, the illustration being on a blanked panel. The lettering is by Fred W. Goudy. The circular was sent out flat in an envelope to match, with special hand-lettering.



AN EXHIBITION OF OLD BRASSES & COPPERS

YOU are invited to view some of the choicest pieces of old *Brasses* and *Coppers*, loaned from the noted collection of Mr. A. W. Drake, art critic of the *Century Magazine*, during Automobile week, January 12 to 18, inclusive, at No. 7 East 44th St. New York

HOGGSON BROTHERS

Attractive hand-lettered circular, from Bruce & Banning, New York.

A DAINTY and attractive piece of printing is the announcement of the opening of a modern print-shop by



Adams-Brander Company

announce the opening of a
Modern Print Shop

where all manner of printing, designing
& advertising specialties will be
properly considered.

120 South Burdick Street

Telephone 47



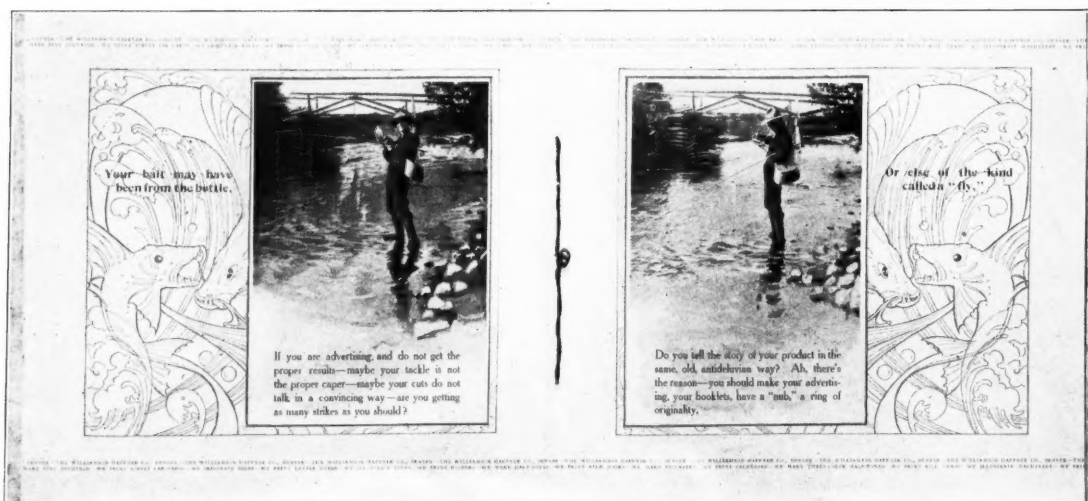
An artistic and attractive announcement.

the Adams-Brander Company, Kalamazoo, Michigan. It is printed in four tints and black, the border being run without ink. Judging from the quality of the announcement, some artistic printing may be expected from the new firm. A reproduction is shown herewith.

THE accompanying reproduction of two pages from a recent booklet of The Williamson-Haffner Company, Den-

stock and tipped on. The booklet was designed by The Hall-Taylor Company, and printed by the Meyer-Rotier Printing Company, both of Milwaukee, and is an evidence of the ability of these firms to handle high-class advertising literature.

IN a handsome and well printed booklet, the cover-page of which we show herewith, The Richmond & Backus



Double page of a handsome booklet from The Williamson-Haffner Company, Denver, Colorado.

ver, Colorado, tells its own story. The lines across the top and bottom are in red, the type and illustrations in dark brown, and the decorations, which are so thoroughly in keeping with the subject, are in green.

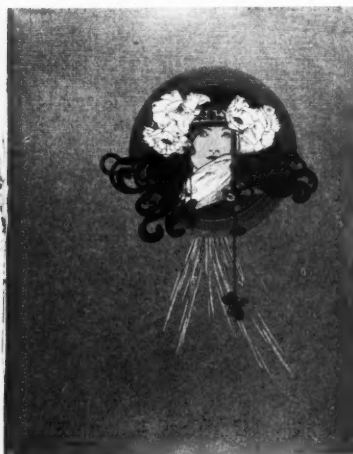
THE Miller Saw-Trimmer Company, Milwaukee, have recently issued a handsome booklet descriptive of their Universal gauge, saw and trimmer. It is 7½ by 10½ inches in size and attractively printed in two colors, the

Co., Detroit and Ann Arbor, Michigan, present the proofs of their ability to do printing of the better class. The booklet contains numerous examples of designing, platemaking and printing in black and colors. The cover is printed in red, yellow, blue, black and gold on brown stock.

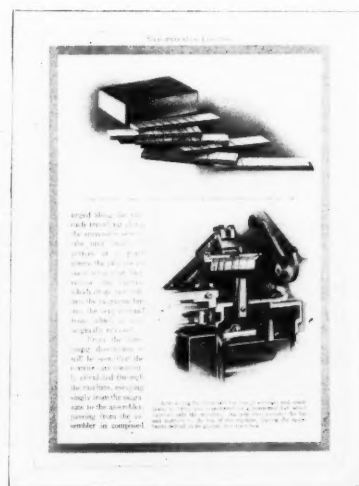
THE Mergenthaler Linotype Company's new catalogue is of the highest type of advertising literature. The most



Appropriate and pleasing cover for catalogue of the Miller Saw-Trimmer Company, Milwaukee.



Cover, in five colors, of a booklet by The Richmond & Backus Co., Detroit and Ann Arbor.



A page from the handsome new catalogue of the Mergenthaler Linotype Company.

type-matter being in gray and the illustrations in black. The cover, a reproduction of which is shown herewith, is printed and embossed in dark brown, light brown and gold, with the half-tone printed in brown on india-tint

remarkable feature is the series of illustrations of the different operations of the Linotype during the process of assembling and casting the line and distributing the matrices. The page herewith reproduced gives an idea of

the scope of these illustrations. The catalogue is printed from Linotype slugs and is the product of the Bartlett-Orr Press, New York. The rule borders and the alphabet running around the page are in gray, balance in black, on white coated stock.

Printed in black and red on white deckle-edge book paper, and enclosed in a red cover, it presents an attractive appearance.

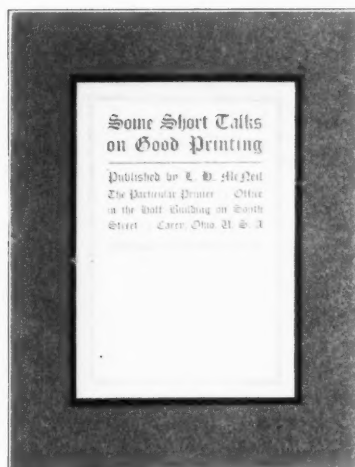
Wezätas, the house organ of the printing firm of Wald. Zachrisson, Goteborg, Sweden, is a characteristic

SOME SHORT TALKS ON GOOD PRINTING

PUBLISHED IN THE INTERESTS OF GOOD PRINTING
BY L. H. MCNEIL .. PARTICULAR PRINTER .. CAREY

Art in Printing

THE first virtue of any advertisement is that it shall be attractive, for if we did not desire the attention of certain persons we would dispense with the announcement. This attractiveness, however, to be of full force and value, must appeal to the sense as being beautiful and symmetrical, or pleasingly unique and grotesque, and not because it possesses qualities that are strikingly incongruous or hideous, for these excite ridicule and contempt. As nearly all kinds of job printing may be held, in some degree, to be advertisements, thoughtful and far-seeing business men realize that upon the neatness and elegance of their stationery and other printing depends no inconsiderable portion of their commercial reputation and profits. To secure the best results, the competent



Cover and two text-pages of a neat booklet by L. H. McNeil, Carey, Ohio.

A BOOKLET entitled "Some Short Talks on Good Printing," from the office of L. H. McNeil, Carey, Ohio, should prove a profitable investment. It not only tells about good printing, but in itself is evidence of the firm's ability to do good printing. The cover and two of the inner pages are reproduced herewith. The cover is in dark blue, light blue and gold on blue stock, while the inner pages are in black and red on white stock.

We have received from The J. W. Pratt Company, New York, an attractive booklet containing an excellent showing of high-grade printing in black and colors. Herewith



Attractive booklet cover by the J. W. Pratt Company, New York.

is reproduced the cover of the booklet, the original of which is printed in black, red, blue and gold on buff stock. The three-color reproductions contained therein are handsome and the presswork is of the very best.

"ABOUT PRINTING" is the title of a well-written and well-printed booklet recently issued by the Southern Stamp and Stationery Company, Richmond, Virginia.

A MATTER OF BOUQUETS



THE BEST evidence of good printing is the work itself. I call this piece of printing you are now examining pretty good evidence—don't you? Lots of printers say they do good work, and tell it in a printed fashion that proves

the contrary—like the singer who assures you she is a great artist and to prove it sings "Lang Syne" in a thin cracked voice. I have been the recipient of a good many bouquets—the kindest sort of words—the kind that lead one to believe his efforts to elevate printing to the dignity of a business are being appreciated. Other kinds of bouquets are no less numerous, such as re-orders without number from pleased customers who recognize that printing promises made in this modest shop are made to be kept, and not merely to catch orders. What can I do for you? How's YOUR printing?



Cover of the current issue of the house organ of W. Zachrisson, Goteborg, Sweden.

cover, shown herewith, gives an excellent idea of the style of design used for these decorative purposes. The original is in black, green and gold.

THE 1907 catalogue of the Duplex Printing Press Company, Battle Creek, Michigan, is an excellent specimen of engraving and printing. It is in black and red on white coated stock, and the illustrations are exceptionally well handled. The cover is embossed in gold on a depressed panel. The work throughout is the product of the Gage Printing Company, Battle Creek, Michigan.

THE third number of "Cover Chat," which is by its own confession "a deliberate attempt to increase the sale of Peninsular cover papers, which are so good that they are made by the Peninsular Paper Company, at Ypsilanti, Michigan," is at hand and proves fully as interesting as its predecessors. It is well printed in colors and the arguments are set forth in a convincing manner, aided by attractive illustrations.

"MODERN COMMERCIAL ART," the first of a series of booklets to be issued by the Lammers-Shilling Company, Chicago, is an attractive specimen printed in orange and black on india-tint stock, and containing numerous illustrations of the work of the company printed on white stock and tipped on. The cover is from a clay-modeled design and is printed in two colors.



Italian art in calendar designing.

THE Shelly Printing Company, St. Louis, Missouri, is sending out an attractively printed and well-written booklet. The text is a convincing argument for good printing, and the marginal notes which accompany it are very clever. A few of them follow:

The only difference between a rut and a grave is in the length and breadth. Keep out of the rut.

Some business men send out printed matter that is a disgrace to civilization, but should you suggest that they send out a 'hobo' for a salesman you would likely land in the observation ward.

Drive your argument in — persuasively, if possible; use an axe if you must — but drive it in.

THE monthly calendars of Fred W. Haigh, Toledo, Ohio, for February and March are along the line so successfully used by him for some time past. The catch-line at the top of one is "Take a pencil and figure it out yourself," with a stub of a pencil tipped on the card, and the

other commences with the statement, "It doesn't cut any ice," the first three words being displayed and accompanied by a unique cardboard hatchet, also tipped on. Both are clever and attractive.

The Ambassador, the quarter-yearly house organ of The Niagara Paper Mills, Lockport, New York, has again reached this department. The current issue was written by W. H. Upson of Lockport and sets forth the question of the appropriateness of cover papers in an interesting manner. The booklet is well printed and attractive.

A HANDSOMER catalogue of reproductions in three and four colors by the direct process has never been issued than that of the Zeese-Wilkinson Company, color-plate

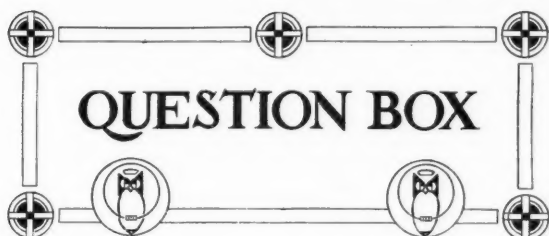


A suggestive printers' calendar.

makers and printers, 213-217 East Twenty-fourth street, New York city. This, the first edition, is limited to one thousand copies. The portfolio, 9 by 11 inches in size, contains reproductions from nature, from retouched and colored photographs, paintings and drawings, as well as of objects themselves. The specimens, taken from the regular run of work, illustrate the high degree of skill attained by the Zeese-Wilkinson Company in the operation of the direct process.

CALENDARS for 1907 have been received from the following: Charlottenburger Farbwerke, Charlottenburg, Germany; Dispatch Printing House, Carlisle, Pennsylvania; Knoxville Engraving Company, Knoxville, Tennessee; Morris Herrmann & Co., New York; Samuel Bingham's Sons Manufacturing Company, Chicago; *Red Wing Daily Republican*, Red Wing, Minnesota; James Broadley, Accrington, England; The Jaenecke Printing Ink Company, Newark, New Jersey; *Comfort*, Augusta, Maine; Charles Francis Press, New York; The Stone Printing & Manufacturing Company, Roanoke, Virginia; Klau & Van Pietersom, designers and illustrators, Milwaukee; C. R. Cornell, printer, Montreal; Franklin Ink and Color Company, New York; Williams & Watkins Company, Baltimore; Griffith-Stillings Press, Boston; Bureau of Printing of the Government of the Philippine Islands; Patterson & White Company, printers, Philadelphia; Isaac H. Blanchard Company, printographers, New York; *The Printing Art*, Cambridge, Massachusetts; J. M. Huber, inks, Philadelphia.

TWENTY-FIVE ideas for 25 cents. This means the second edition of "Specimens of Bill-heads." The Inland Printer Company.



"THE AMERICAN PRESSMAN."—F. G., Meriden, Connecticut: "Can you advise me of the address of *The American Pressman*?" *Answer.*—*The American Pressman*, Panama building, 208 Olive street, St. Louis, Missouri.

STEREO VIEWS.—W. F. S., Piqua, Ohio: "I herewith enclose a stereo view and would like to know the address of a firm that could furnish me with large quantities of views of this description." *Answer.*—Messrs. Kawin & Co., 260 Fifth avenue, Chicago.

BLOTTING PAPER.—G. W. S., Philadelphia: "How is blotting paper made, and how is the glazed surface put on?" *Answer.*—"Practical Paper-Making," price \$2.50, will give you the information you require. For sale by The Inland Printer Company.

IMITATION JAP VELLUM.—L. N. F., Lawrence, Kansas: "Can you give us the name of a firm who can supply us with two thousand pounds of cream ledger or imitation jap vellum?" *Answer.*—The Japan Paper Company, 36 East Twenty-first street, New York city.

RUBBER-STAMP OUTFIT.—H. & M., Clinton, Iowa: "Kindly tell us where we can get a good rubber-stamp outfit." *Answer.*—Pearre E. Crowl Company, 1 East German street, Baltimore, Maryland, or J. F. W. Dorman Company, 526 North Calvert street, Baltimore, Maryland.

COLD SIMPLEX STEREOTYPING.—H. & M., Clinton, Iowa: "Kindly give us information about the Cold Simplex stereotyping outfit for a small job-printing office." *Answer.*—Henry Kahrs, 240 East Thirty-third street, New York, has an outfit which he advertises in THE INLAND PRINTER. It is probably the best on the market.

STOCK LITHOGRAPHS.—K. D. S., Norfolk, Virginia: "Will you kindly give me the address of some firm which carries stock lithographs of all kinds?" *Answer.*—The Monasch Lithographic Company, 500-512 South Fifth street, Minneapolis, Minnesota, or the Goes Lithographing Company, 226 La Salle street, Chicago.

BENZOLE.—J. A., New Castle, Pennsylvania: "Kindly let me know where to obtain benzole, for stiff ink in winter." *Answer.*—Benzole is listed in Penrose & Co.'s catalogue for 1904-5. The United Printing Machinery Company, Chicago, New York and Boston, are the American representatives of Messrs. Penrose & Co.

PRINTING ON TIN-FOIL.—O. S. Co., Louisville, Kentucky: "Can you inform us of a firm which makes a specialty of printing on tin-foil?" *Answer.*—The John J. Crooke Company, 149 Fulton street, Chicago, makes a specialty of this class of work, but will not accept orders for printing in less than twenty-five-pound lots.

MONOGRAMS.—A. G. P., St. John, New Brunswick: "Can you give me the address of a concern who publish a first-class block monogram book?" *Answer.*—"The Art of Engraving," published by the Keystone Publishing Company, 809-813 North Nineteenth street, Philadelphia, Pennsylvania, price \$1.50 postpaid, will give you the information you desire.

MACHINERY FOR MANUFACTURING CELLULOID BUTTONS, ETC.—J. H. & Co., Toronto, Canada: "Can you give us the names of manufacturers who supply or manufacture machinery for making celluloid buttons and also other celluloid novelties?" *Answer.*—The Parisian Novelty Company, Chicago, can supply you with machinery for this purpose.

HIDDEN NAME CARDS, ETC.—B. P. Co., Leominster, Massachusetts: "Can you inform us where we can procure chromo cards, cards and scraps for hidden name cards, also hold-to-light cards?" *Answer.*—The following firms can supply you: Vibbert & Co., Clintonville, Connecticut; Koelling & Klappenbach, 106 Randolph street, Chicago.

BLACK ENAMELED CARDS.—W. A. C., Hoisington, Kansas: "Can you give us the address of a firm that can furnish black enameled cards heavier than the enclosed sample?" *Answer.*—Bradner Smith & Co., 184 Monroe street, Chicago, carry a stock equivalent to enclosed sample, and if size of order will warrant, will have a heavier weight stock manufactured to order.

ALUMINUM PLATES.—A. V. S., Detroit, Michigan: "Please give me the name of a firm selling aluminum plates suitable for photo-lithographic experiments." *Answer.*—The Fuchs & Lang Manufacturing Company, 29 Warren street, and Robert Mayer & Co., 19 East Twenty-first street, New York city, handle supplies for lithographers.

TRANSFER PAPER.—G. A. F., Coshocton, Ohio: "Would like to know if you could inform me where I can get a transfer paper—something that I could print on and transfer onto glass. Or could I get a paper that I could print on so as to read through the glass by holding it up to the light?" *Answer.*—Robert Mayer & Co., 19 East Twenty-first street, New York, can advise you what kind of paper is best for your purpose, and where to procure same.

TAG AND TICKET MACHINERY.—J. C. S., Atlanta, Georgia: "Will you kindly inform me where I can buy machinery to make pin tickets and tags like sample enclosed?" *Answer.*—Tag and ticket machines are usually made from special designs and operated by companies exclusively in that business. The Toledo Machine and Tool Company, Toledo, Ohio, are manufacturers of these machines. You might also write to the New Era Press Company, Peabody, Massachusetts.

BLOCKING AND STAMPING.—H. E. Sandys, Chinese Imperial Customs and Posts Printing-Office, Shanghai, China: "Please inform me how book cases are gold blocked. Is gold leaf or a powder used, and what is the object of gold blockers' powder? We possess a Colt's Armory Press, but using gold leaf for two thousand royal folio cases is a tedious and expensive job. I tried bronze powder once, but after a year it faded." *Answer.*—Page 42 of the April, 1906, number of THE INLAND PRINTER contains an article on blocking and stamping which fully answers these inquiries.

MONOTYPE METAL.—W. P. Co., Iowa City, Iowa: "Kindly advise us the best place for us to buy good Monotype metal to be used in casting type with a Monotype machine? We do not like to go into the eastern market to buy these supplies, since the cost of freight is a considerable item, and it takes so long to get the metal when bought any place east of Chicago." *Answer.*—The following firms in Chicago can supply you: Gardiner Metal Company, 454 West Lake street; E. W. Blatchford

& Co., 54 North Clinton street; Great Western Smelting & Refining Company, 175 West Kinzie street.

THE PLANOGRAPH MACHINE.—A. F., Lexington, Kentucky: "Will you kindly advise me of the nature of the process used in making copies from a Planograph machine, giving a description of the machine, and stating in what respects it differs from the Edison Mimeograph." *Answer.*—If you will address the American Planograph Company, 31 East Seventeenth street, New York city, they will give you full particulars. They have issued nothing for publication on this machine as yet. It is a lithographic process and has no resemblance whatever to the Edison Mimeograph.

COLOR PLATES.—A. S., Sandusky, Ohio: "Where can I get plates made for three-color work, same effect as sample, either in this country or Germany? I am told they can not be made in this country. Can you also give me the names of good firms in Germany that do three-color post-card work?" *Answer.*—You can get color plates made at almost any of the engraving houses now advertising in *THE INLAND PRINTER*. Write to *Archiv für Buchgewerbe*, published by the Deutschen Buchgewerbevereins, Leipzig, Germany, stating your needs, and they will place your letter in the hands of reliable printers.

PADDING GLUES AND PASTES.—W. A. S., Asheville, North Carolina: "Please send us by express two one-quart cans of red glue for padding purposes, also about one quart of printers' paste of some kind that is good for binding small books—receipt books, etc." *Answer.*—Make your paste from Pillsbury's XXX flour and cold water to make it of a consistency of thick cream. Then set it over a slow fire and stir until it boils. As soon as it changes color and thickens it is done. This can be used when cool with water added. Write to the Arabol Manufacturing Company, 100 William street, New York city, for red or white pad glue, cement or mucilage. They will send you paste also.

THE USES OF DEXTRIN AND FISH GLUE.—C. P. H., Berkeley, California: "I am at present using on some special work a gum composed of dextrin, acetic acid and alcohol. This is allowed to dry and afterward moistened for pasting down. But this preparation has not enough 'pull.' To make clear my meaning, I am enclosing a piece of binding strip. By moistening and pressing together and then pulling apart you will notice that it is not only very adhesive, but pulls in shreds like fish glue. This is evidently a dextrin preparation also. What gives it this excessive 'pull'?" *Answer.*—Dextrin preparations are only good for box and can label work. The sample is gummed with a mucilage. Le Page's fish glue, reduced with cold water until it is quite thin, will do just as well. If you use much of it you can buy it in gallon lots.

A MAGAZINE FOR THE BLIND.—D. M. S., New Haven, Connecticut: "In the October number of *THE INLAND PRINTER* there was an article in regard to a magazine that was to be published for the blind. Will you please advise me how I can obtain a copy?" *Answer.*—We take the following from *The Fourth Estate*: "Mr. Walter G. Holmes, an experienced newspaper man, has charge of the magazine for the blind, which is to be established by Mrs. William Zeigler. Mr. Holmes's address is 1931 Broadway, New York. Correspondents should state what type is read—whether 'New York Point' or 'Braille.' The magazine will probably be published in both types. To the blind who can not read, the alphabet will be furnished upon application. Blind labor will be employed as far as possible in publishing the magazine. It will be necessary to use very thick paper, as the blind characters consist of dots and

dashes made on a metal plate and reproduced on the paper. The magazine will have fifty pages of reading matter. The publication will be known as the *Zeigler Magazine for the Blind*. Mr. Holmes estimates that it will cost \$2 a year to supply each subscriber."

FIGURING COST IN BINDING.—N. H. G., Boston, Massachusetts: "Can you give me some information in the matter of figuring binding, especially as relates to trimming? Is there not a basis; say, for instance, a sixteen-page book, whereby it would be charged at a given price, and an increase in size would be figured proportionately? Have you any book for sale on binding?" *Answer.*—There is no basis established for figuring cost in binding. Owing to the difference in wage scales and working conditions, as well as the varying methods of figuring profits by printing houses throughout the country, no uniform cost has been established. An approximation, however, is made in a book entitled "The Employing Printer's Price-List," by David Ramaley, price \$1, which will give you a fair guide for work in all departments. This book can be procured through The Inland Printer Company.

PUBLICATIONS ON PHOTOLITHOGRAPHY.—J. L. K., Chicago: "I am interested in photolithography, printing from a zinc plate without it having to be etched, the same as lithographers do. What publication can you recommend on that subject? I have seen the publication 'Photolithography,' by George Fritz; that takes in too many subjects without going into the subject matter. I wish to get something that goes into the subject of photolithography thoroughly." *Answer.*—The only book on photolithography that we can recommend to you for the information you desire is "The American Text Book of Lithography." This, however, covers the entire field, but has chapters on photolithography that will probably meet your requirements. The price is \$2.50 postpaid; for sale by The Inland Printer Company. We do not know of any monograph on the subject outside of that by George Fritz.

PROPER TYPE FOR WEDDING INVITATIONS AND ANNOUNCEMENTS.—C. S. B., Beloit, Wisconsin: "In setting wedding invitations or announcements in script or some text letter, is it proper, is it permissible or is it preferable to set the



A "CHICKEN-THIEF."
Drawn by H. Norberg.

names of the contracting parties in a size larger type? That is, suppose that the 'Mr. and Mrs. John Doe invite you to be present at the marriage of their daughter,' etc., be set in 18-point script, for instance, is it proper to set the name of the daughter and the man to whom she is to be married in 24-point script?" *Answer.*—A great diversity of opinion exists regarding the sizes of type to be used on wedding invitations. Some claim that the names of the contracting parties should be more prominent than the balance of the invitation, some that it should all be the same size, and still others that the first line—the names of the parents—should be of equal prominence with those of the contracting parties, with the balance all in smaller sizes. The general custom among printers, however, is to put the names of the contracting parties in a larger-size type. The use of the same size of type throughout is more prevalent among engravers than among printers.

AKROGRAPH ENGRAVING MACHINES.—A. S. J., Pendleton, Oregon: "I read in your editions of March, April and August, 1906, a description of the 'Akrotone' in relation to 'Akrography.' I would like information as to the 'Akrotone Engraving Machine' for making Akrotones and crossed-lined Akrotones. Is this engraving machine manufactured and placed on the market; if so, where could I purchase one and what is the price? Do they engrave on wood and metal; if on metal, what kind of metal is used? What is the mechanical method of working the process? I judge that a machine of this kind in connection with a small camera would be just the thing for a small paper. Could you give me a description as to how the photographs are prepared and used in the machine while engraving, and also inform me whether ordinary photo print can be placed on the machine and engraved from, or has the photo print to be in relief to be engraved; if so, please describe how the relief print is to be produced." *Answer.*—We understand the Akrograph engraving machines are just about ready for the market. Detailed information can be secured from the inventor, N. S. Amstutz, 130 Sherman street, Chicago. The price for a complete outfit, comprising a 4 by 5 hand camera with copying lens, etc., arc lamp, copying table, portable darkroom and fittings, engraving machine with motor, accessories, etc., will be \$500 f.o.b. Chicago. It is necessary to train an operator for about two weeks. The engraving is made on celluloid or pyralin sheets .005-inch thick by placing them over relief photographs that lie in contact with the supporting drum or cylinder of the machine. The machine does not engrave on wood or metal, and as at present made, the results produced on celluloid sheets are only available for being printed from direct by cementing them to wooden bases, electrotyping or cold stereotyping. The details that will make their use with hot stereotyping possible are being worked out. The relief photos are prepared from any good negative by first making a lantern-slide positive and from this printing on "Woodburytype carbon tissue," which simply consists of a gelatin coating that is sensitized with bichromate of potash. Where the light acts strongly the gelatin hardens, and where the light does not act it remains soft. The development is effected not by chemical, but by mechanical means, which remove the soft gelatin by the application of hot water. As soon as dry, the relief is ready for use. The whole time from start to finish should not require over an hour, in emergency cases, but one and a half hours is found to be a sufficient rapidity under ordinary circumstances. The machine is no more adaptable to outline work than is the existing half-tone process, but for portraiture it is specially applicable, and it will also produce special shading medium films in a rapid and eco-

nomic manner, and will, with slightly modified treatment, produce overlays cut into celluloid sheets for general-purpose uses in make-ready operations. For the use of the smaller papers the capacity of the present machine is one and two column cuts. The name of the machine is the Akrograph, the product, Akrotones, and the art, Akrography.

CHARACTER IN BUSINESS.

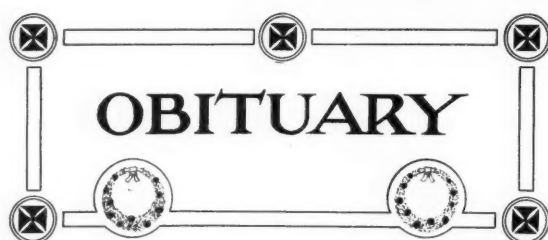
Born apparently to obey, to execute orders, the average man is not in a position to command; he must win promotion or advancement through recognition from his superiors, or from an observing and discriminating public. Here, too, the good maxims which preach Industry, Attention, Fidelity, are to be observed as conditions to honorable success; but here, too, the "personal factor" counts for much.

A is a good clerk, honest, faithful, but he is silent and morose. B is equally capable and trustworthy, but he is loquacious and indiscreet. C is the equal of either, but he is hasty in temper, impatient of either counsel or reproof. E executes his duties, but he appears indifferent to everything else. F is "all right where he is, but he is vain, and advancement might turn his head and make him arrogant." G differs from the foregoing in rather indefinable particulars. Not less efficient than the others in the discharge of commonplace duties, he appears to be quicker in power to comprehend. He betrays a desire to get on. His mind reaches out beyond the limits of daily routine, with an interest in the broader features of business affairs. He has shown adaptability, given some evidences of reserved powers, is agreeable in his manners, would win confidence and favor from the public. In short, the personality of the man, some features of which are to be perceived, but others of which are to be felt rather than understood, mark this man G for larger duties, higher responsibilities, increased honors, larger monetary rewards.

If now the "personal factor" is of so much importance in this world's affairs, if it contributes so greatly to success in life, the question naturally arises how its power may be gained by those who possess it not, or how increased or developed in those with whom it counts for little. The answer to the question must be found, if found at all, in the reflection of those to whom it makes its appeal. It can not be prescribed from without. Deep within the man, often unconsciously to himself, lie the forces, the aptitudes, the desires, the aspirations, the tastes, the proclivities, the temperamental qualities, which find outward expression independent of his will.

A change in our personality, in the direction of improvement, whatever the cause, must come from within. That the mental faculties can be strengthened by exercise, the moral sympathies quickened by right reflection, the emotional nature purified by good ideals, the energies aroused by effective appeals to ambition, must be admitted; and wise is he, in whatsoever state he may be, who avails himself of every means he can discover to develop the good and useful inward forces and powers, which, taken together, constitute his personality; for it is the personal factorship that lifts a man into prominence and power, where mere mechanical skill alone, though it may rank him among the honorable and useful, can not endow him with the strength of leadership.—*Lyman J. Gage in the "Record-Herald Sunday Magazine."*

A SIXTEEN-PAGE booklet of "Specimens of Cards and Tickets," second edition, for 25 cents. The Inland Printer Company.



W. L. DAVIS.

W. L. Davis, a well-known western newspaper publisher, died suddenly of heart failure at his home in Redwood City, California, on January 28, 1907. Deceased was actively engaged in the newspaper business in California and Nevada since the early seventies, following the vicissitudes of many mining camps in Nevada, and was the editor and publisher of the *White Pine News* for many years. In 1894 he left Nevada and returned to California, and in 1897 purchased the *Democrat*, at Redwood City, which he published for six years, when he sold out and retired to enjoy a well-earned rest. He had reached his sixty-sixth year and is survived by his wife and three children.

Mr. Davis was a forceful writer and with trenchant pen never hesitated to attack injustice or fly to the defense of the weak with unselfish disregard of consequences to himself. With a high sense of duty and honor, his word was his bond, and he enjoyed the respect and confidence of all who knew him. As a printer, in his earlier days Mr. Davis had worked from one end of the United States to the other. He was in the South when the Rebellion broke out, and casting his lot with the weaker side, he fought with the Confederate army at Bull Run, Gettysburg and in other notable engagements, finally being captured and imprisoned at Rock Island till the close of the war. He was commissioned a major in the Nevada National Guard on the personal staff of the governor.

LOUIS BARTA.

Louis Barta, of Norfolk, Virginia, formerly a member of the Executive Committee of Boston Typothetæ, died in the former city March 14. At a meeting of the Boston Typothetæ and the Printers' Board of Trade of New England, resolutions of regret at his sudden demise were adopted. The Barta Press, of which Mr. Barta was the head, has been located in Boston for many years and is famous for the excellence of its typographical productions.

HENRY BARTH.

On January 30, Henry Barth, manager of the Cincinnati branch of the American Type Founders Company, died in his eighty-third year. Mr. Barth will live in history as the inventor of the Barth typesetting machine, which he patented in 1888, the first perfecting machine made in this country. It cast and finished the type ready for the case, and is the machine in use to-day in a majority of the American typefoundries. Many other inventions in the printing trade are the result of his genius. He was born in Leipsic, Germany, November 27, 1823. At a meeting of the Board of Directors of the American Type Founders Company, held at Jersey City, March 13, the following resolution was adopted: "Resolved, That the directors of the American Type Founders Company desire to place upon record their appreciation of the personal character and worth of their late associate, Henry Barth, who passed from the scene of worldly activity on the thirtieth day of January, 1907, and of his eminent service not only to the company of which he was a valued officer,

but to the art to which he devoted a long life of faithful work. Sound in judgment, of deep and wide experience, generous, manly in character and steadfast in purpose, he so maintained and advanced the standards of his calling as to make him remembered in the history of the typefounding art."

A FAMOUS AND HISTORIC ALMANAC.

The "Almanach de Gotha" is more than an almanac. It is an institution. Bravely arrayed in red and gold, it lies on the table of every diplomatist, is in constant request in the newspaper offices of all countries, and makes a wider and more international appeal than any other annual of reference in the world. It is to Europe what Burke and Debrett and the other peerages are to the British Isles, and it is also the lineal ancestor and model of such topical encyclopædias as our "Whittaker," our "Hazell," and our "Statesman's Year-book." A political and social history of the world for the last one hundred and fifty years could be written from its back numbers if these were readily accessible to students. But they are not. The "Almanach de Gotha" began to appear in 1763, but the purchasers did not file it for reference. The earliest numbers in the British Museum are those for 1774 and 1783; and a complete set can be consulted nowhere except in the editorial office in Friederich's Allee in the little Thuringian capital, whence the one hundred and forty-first issue was lately published. Probably not one in ten thousand of those who currently use the almanac has any knowledge of its interesting history.

It had, of course, its predecessors. The bibliographies of almanacs are ponderous tomes, and the middle of the eighteenth century was the golden age of this kind of literature. In Paris alone, as many as seventy-three almanacs were published in the year 1760, including a Royal Almanac, an Almanac for Merchants, an Almanac for Freemasons, an Almanac for Beasts, an Almanac of Badinage, etc. The city of Gotha itself had its own almanac from a still earlier date, in the shape of an "Improved Gotha Genealogical and Writing Calendar," the origin of which is lost in the mist of antiquity, though a copy dated 1740 survives.—From "The Almanach de Gotha," by Francis Gribble, in the *January Scribner*.

EXPOSITION OF BORDEAUX, MAY-NOVEMBER, 1907.

At the Exposition of Bordeaux, France, during which the congress of the Master Printers and of the Press Association of France will be held, a special graphic arts section has been created. Printers, supply dealers and manufacturers generally are urged to send their applications for space without delay to M. G. Delmas, 10 Rue St. Christoly, Bordeaux, president of the commission, who will specifically answer all questions. An international exposition of the work of typographical study clubs, graphic arts institutions and technical trade schools for apprentices will enlarge the scope of this interesting exhibition. This section will be divided into three groups: (1) Study clubs or "Circles" and Graphic Arts Institutes. (Trade Schools); (2) Courses of study of professional schools. (3) Individual exhibits.

"IMPOSITION, A HANDBOOK FOR PRINTERS," by F. J. Trezise, approaches the subject from a new standpoint. It is simple in its treatment and filled with attractive illustrations which make the learning of stonework comparatively easy. Now in press. Price, bound in flexible leather, \$1. The Inland Printer Company.



H. J. DALZELL, Poughkeepsie, New York.—The Enterprise Almanac is an interesting and creditable piece of printing, some of the advertisements being especially good.

H. CLAY EARLE, Dallas, Texas.—The specimens are very pleasingly arranged and printed, the folder for the Western Bank and Trust Company being especially attractive.

J. C. VOLINE, Auburn, Nebraska.—The manner in which you have handled the specimens submitted leaves nothing to criticize. They are excellent examples of high-class printing.

C. GARRETT, Springfield, Missouri.—Your specimens show much originality and a clever handling. The idea for the medical banquet is very appropriate and should have proved popular.

CLAUDE A. FOSTER, Lake Geneva, Wisconsin.—An excess of ornamentation is a noticeable feature of the cover arrangement for the December magazine. The other number is much better. The letter-head is neat and attractive.

FROM The Underwriters Press, Nyack, New York, has come an excellent showing of high-class commercial work. With the exception of the presswork on one or two of the half-tones, the specimens are all that could be desired.

THE printing which comes from The Caledonian Company, St. Johnsbury, Vermont, is of the best. A package of recent specimens contains much of interest in the way of programs and souvenirs and shows a careful handling of type and color.

GEORGE KEARNS, McCook, Nebraska.—Neither the running of the name in brown nor the addition of the rules as suggested would be much, if any, improvement. As it now stands, the card is very neat indeed, as are all of your other specimens.

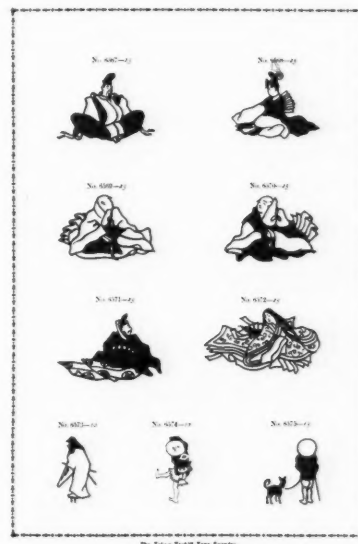
WILL H. VERNOR, Dallas, Texas.—Your specimens are attractive and well displayed, leaving but little opportunity for criticism. The squaring up of a line with others by the use of rules on either side of the word is, at the best, an unsatisfactory method.

DIFFERENT ideas concerning the arrangements of type-designs are always interesting and instructive and the three methods of handling the cover of a booklet for The Virginian State Female Normal School, reproduced herewith, are not exceptions. Of the three, the specimen numbered 1 is probably the most pleasing. It would be still more satisfactory, however, if the line at the bottom were in capitals instead of lower-case, and the rules omitted. Rules running beyond the type-line almost invariably give a rather ragged appearance. In number 2 the title is almost lost sight of in the wealth of decorative effects. Then, too, there is a feeling that the whole job should

be moved up higher on the page, caused largely by the heavy ornament at the bottom. Number 3 shows the same use of rules shown in the first one. While it is more or less a question of personal taste, it would seem that this page is crowded a trifle close to the top, having the effect of too widely separating the different parts of the job. The three specimens are from compositors in the employ of the Commercial Printing Company, Lynchburg, Virginia.

AN interesting piece of printing is the memorial to Congress adopted by the Stockton, California, chamber of commerce, requesting a survey of the San Joaquin River. Contrary to the usual severely plain document, this specimen is printed in two colors and profusely illustrated, the illustration adding weight to the arguments and attractiveness to the work as a whole.

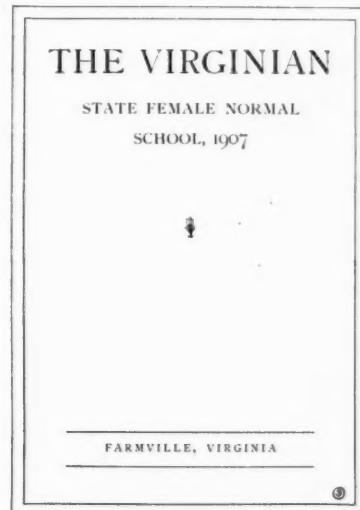
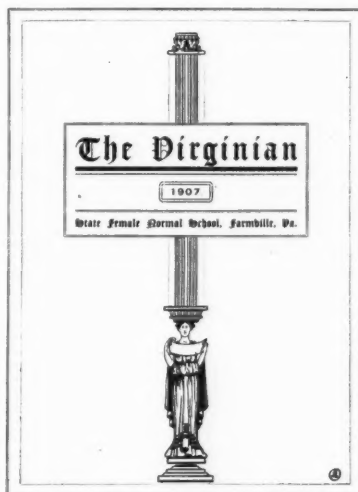
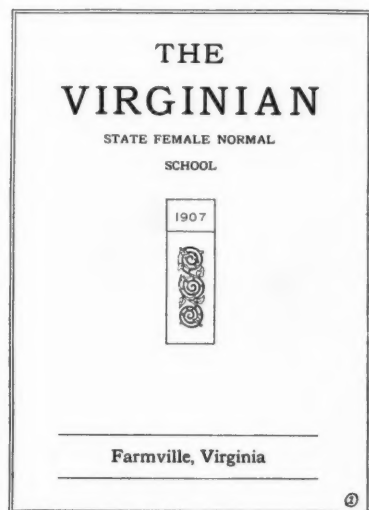
THE accompanying reproduction of a specimen sheet from The Tokyo Tsukiji Type-Foundry, is interesting as illustrating a few of the late decorative



Decorative material in use by printers of the Far East.

tive designs brought out to embellish the printing of the Far East. The designs are quaint and attractive and will do much to brighten up the printed page.

THE imprint of the Matthews-Northrup Works on a piece of printing is a guarantee of its excellence. Probably no other printing-plant in the country turns out such a wide range of uniformly good work as is done by this firm. Among the late specimens is a handsome booklet printed for The George N. Pierce Company and entitled "Defending the Trophy," an inter-



The results of a friendly contest among compositors of the Commercial Printing Company, Lynchburg, Virginia.

esting account of the Glidden automobile tour. The booklet is 8 by 9 1/4 inches in size and contains forty-eight pages, handsomely printed in two colors on tinted stock. Brown and black, a seemingly favorite color combination of the Matthews-Northrup art department, are shown to excellent advantage on several of the specimens, notably on a booklet for the Lackawanna Steel Company.

THE title-page shown in the accompanying reproduction is from a package of superior printing from Winfred Arthur Woodis, Worcester, Massachusetts,



Attractive cover-page by Winfred Arthur Woodis, Worcester, Massachusetts.

and illustrates the value of a simple type arrangement. The original was printed in brown and a tint of orange on india-tinted stock, the center rule and the ornament being in orange.

FROM the H. E. Wetherell Company, Bethany, Nebraska, have recently come some of the most artistic specimens which have reached this department in some time. They consist of a regular run of commercial work, uniformly good in design and color harmony.

J. NORTH, Kingston, Ontario.—Your specimens are very pleasing in design, those consisting of panelwork being especially so. A very small quantity of the warm colors—as red and orange—is sufficient to add brightness to the page. Too much gives an unpleasant effect.

THE letter-head now being used by the Brannon Printing Company, Talladega, Alabama, is—in keeping with the other specimens of Lennis Brannon—a model of dignity and refinement. A reproduction is shown herewith. The original is in two colors, the rules and the word "printers" being in red, balance in black. Commercial work of this kind—simple in design,

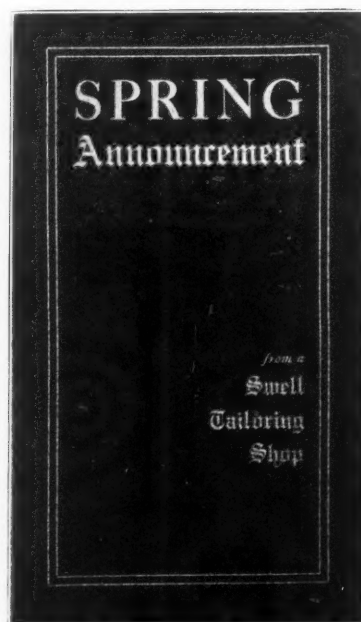
carefully arranged as to colors and well printed on first-class stock—is much more to be desired than the excess of "original" panel-designs at present so freely used.

E. H. STUART, Kittanning, Pennsylvania.—Specimens are all excellent in design, and in addition to this are materially helped by the use of good color combinations. While the feature line and the ornament on the Kalamazoo letter-head are a trifle heavy, the arrangement is all that could be desired.

THE commercial work of The New Century Printers, Lincoln, Nebraska, is of the very best. The typography is original in design and the use of colors, both in stock and ink, is most pleasing. A late set of stationery, printed in dark blue, gold and white on light-blue stock, is very handsome.

NEAT, tasty typography is that which comes from the printery of Charles Lawson Wood, Atlanta, Georgia. No attempt is made to produce anything strikingly original and unique, but instead a careful attention to details and a keeping of the whole work—type, stock, color and presswork—in harmony with one another places his work among the best.

THE chief features among the excellent specimens from R. F. Harris, Danville, Virginia, are his cover and title-pages. They are excellent, and show an individuality not often found in packages of specimens. The cover reproduced herewith is an interesting example of his style. The original is printed in green and silver on dark-gray stock, the decoration being in green.



An excellent specimen from R. F. Harris, Danville, Virginia.

ADDITIONAL specimens received during the month, with their chief characteristics, are as follows: MacGowan-Cooke Printing Company, Chattanooga, Tennessee, handsome souvenir program and menu; Peerless Printshop, Wyoming, Iowa, attractive bank folder; Wm. P. Kastenhuber, Jersey City, New Jersey, neat commercial specimens; Indiana Reformatory Printing Trade School, excellent specimens of typography and presswork; J. A. Hood, Asbury Park, New Jersey, artistic booklet descriptive of Asbury Park; F. K. Flaugh, New York, New York, good commercial work; *The Roseland Miner*, Roseland, B. C., set of attractive post-cards advertising winter carnival; F. W. Hopkins Printing Company, Los Angeles, California, attractive blotter.

ESTABLISHED IN 1860

"QUALITY FINDS FIRST FAVOR HERE"

TELEPHONE BELL NO. 52

BRANNON PRINTING COMPANY

PRINTERS
ENGRAVERS • DESIGNERS

OFFICE AND WORKS IN THE BROWNE BUILDING, NO. 116 EAST STREET

TALLADEGA, ALABAMA

A refined letter-head by Lennis Brannon, Talladega, Alabama.

FARLEY SERIES

ORIGINATED AND MADE
ONLY BY THE

WESTERN TYPE FOUNDRY

MANUFACTURERS OF
POINT LINE AND POINT SET TYPE

CHICAGO

ST. LOUIS

MR. PRINTERMAN:

IN PRESENTING TO YOUR NOTICE
THIS DESIGN, WHICH IS AN ENTIRELY
NEW ONE AND ORIGINAL WITH US WE
WOULD ASK YOU TO COMPARE IT, AS
CRITICALLY AS YOU MAY WISH WITH
SIMILAR FACES NOW ON THE MARKET
WE FEEL SURE THAT YOU WILL AGREE
WITH US THAT IT IS THE HANDSOMEST
BEST GRADED AND MOST HARMONIOUS
SERIES OF ITS CLASS EVER CUT FOR
NEAT CARDS ANNOUNCEMENTS INVI-
TATIONS PROGRAMS MENUS LETTER
HEADS BILL HEADS CHECKS ETC NO
FACE MORE DESIRABLE CAN BE SUG-
GESTED EACH SIZE IS SUPPLIED WITH
FIGURES AND ALL THE POINTS
WESTERN TYPE FOUNDRY

CENTRAL PHONE B 462

PROMPT DELIVERY OF WORK

BENDER & SON

PRINTERS

320 NORTH SIXTH ST

FINE COMMERCIAL WORK
LEADING SPECIALTY

GOODVILLE MO

FARLEY SERIES

PATENT PENDING

24 Point No. 2

5A, \$2.50

BEST KIND

24 Point No. 1

6A, \$2.50

INTRODUCE

18 Point No. 2

8A, \$2.00

MODEL STYLE

18 Point No. 1

9A, \$2.00

EMBELLISHED

12 Point No. 4

10A, \$1.50

ADMIRE PERFECTION

12 Point No. 3

14A, \$1.50

EXQUISITE PRODUCTS

12 Point No. 2

16A, \$1.50

ELEGANT DESIGN IS SHOWN

12 Point No. 1

18A, \$1.50

PRINTERS MUCH DELIGHTED

6 Point No. 4

16A, \$1.00

6 Point No. 3

18A, \$1.00

CHOICER PRINTING
NOW POSSIBLE

BEAUTIFUL EXAMPLES
MODERN JOBBING

6 Point No. 2

22A, \$1.00

6 Point No. 1

25A, \$1.00

PROCURE THIS FINE FACE
AUGMENT POWERS

EXACT UNIFORM LINING METHOD
BEST SYSTEM ADOPTED

\$1234567890

EACH SIZE IS CAST WITH A DIFFERENT NICK

NO. _____

HERDERTOWN, NEB. _____ 190 _____

RANCHMEN'S BANK

OF NEBRASKA

PAY TO _____ OR BEARER, \$ _____

100 DOLLARS

FOURTH NATIONAL BANK

COUNCIL BLUFFS, IOWA

ROBERTSON BROS.

PER _____

SELLING AGENTS: NEIL CAMPBELL CO., NEW YORK CITY; HOWARD FARLEY, ATLANTA, GA.; FLORENCE PAPER CO.,
PROVIDENCE, R. I.; DIXIE ELECTROTYPE CO., NASHVILLE, TENN.; OHIO PRINTERS' SUPPLY CO., CLEVELAND,
O.; C. H. PERRY, MINNEAPOLIS, MINN.; INDIANAPOLIS ELECTROTYPE FOUNDRY, INDIANAPOLIS, IND.

THE INLAND PRINTER
STIPPLED GOTHIC

48 Point

3 A \$5.60

PRIZE IS WON

36 Point

4 A \$3.90

REFINED DISPLAY

STIPPLED GOTHIC

A STRONG LEGIBLE LETTER
OF PLEASING TONE

MADE BY

**THE H. C. HANSEN
TYPE FOUNDRY**

190-192 CONGRESS STREET, BOSTON, MASS.
NEW YORK BRANCH, 43 CENTRE STREET



24 Point

5 A \$2.50

THE FASCINATED CROWD

18 Point

8 A \$2.00

ENDORSE USE OF STIPPLED GOTHIC

SELLING AGENTS

A. F. WANNER & CO. - - - Chicago
C. I. JOHNSON MANUFACTURING COMPANY
St. Paul, Minn.

THE H. C. HANSEN TYPE FOUNDRY

190-192 CONGRESS ST., BOSTON
NEW YORK BRANCH, 43 CENTRE ST.

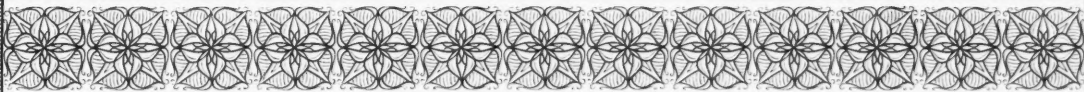
SELLING AGENTS

CHARLES BECK PAPER COMPANY, Ltd., Philadelphia
GRAND RAPIDS ELECTROTYPE COMPANY
Grand Rapids, Mich.

STIPPLED GOTHIC AS A DISPLAY LETTER

HOVEY & SON

DRY GOODS



6-PT. BRASS RULE NO. 633. 40 CTS. PER FOOT

LACE DEPARTMENT



WE HAVE received our Fall Importation of beautiful Lace Robes in black and white, also Spangled Robes in black, white and colors. Our assortments of laces includes exquisite Handkerchiefs, Chemisette Sets, and beautiful real Laces by the yard, also all the fancy popular Laces in webs, edges, insertings, such as Point d'Esprit, in silk and cotton, Swiss Laces, and silk and cotton Brussels Nets, etc. in delicate shades. ¶ We are also showing in this same department the new Swiss Mull Robes and Embroidered Linen Robes in French and Irish handwork. Also Linen embroidered Shirt Waist Patterns in all the new exclusive designs. ¶ We advise an early inspection of the different lines.

A FREE DELIVERY SERVICE

¶ We deliver all purchases amounting to \$5.00 or more FREE in any city or town in Massachusetts, and all purchases amounting to \$50.00 or more will be delivered anywhere in New England, within the usual limits. We reserve the right to ship goods by mail, freight or express

495 WASHINGTON STREET

STIPPLED GOTHIC AND STRATFORD O. S. ALFRED INITIAL 36-PT. LACE ORNAMENT NO. 1. 18-INCH FONT \$2.00 10C. PER CHARACTER

THE H. C. HANSEN TYPE FOUNDRY

190-192 CONGRESS ST., BOSTON

NEW YORK BRANCH, 43 CENTRE ST.

TRADE NOTES

ELLIS BROTHERS PRINTING COMPANY, 581 South Park avenue, Buffalo, New York, has changed its title to the Interstate Printing Company, Gordon C. Ellis, general manager.

W. L. KENDALL, late publisher of the *Nickell Magazine* and Connecticut Newspaper Syndicate, and who has been in the advertising and printing business in Boston and New York for the past few years, is now in the general advertising business in Winnipeg, Manitoba, Canada.

MR. J. WILSON ROY has severed his connection with the Charles Beck Paper Company, Ltd., of Philadelphia, and has joined the selling force of the American Typefounders Company in that city. Mr. Roy has a wide acquaintance in Philadelphia and will undoubtedly prove an acquisition in his new field.

A. GROTHWELL, 136 Liberty street, New York city, makes a complete line of acid-proof, waterproof, rust and fume proof paints, compounds and varnishes, and photo-engravers will be especially interested in this line. The Mogul Repairing Compound has been found particularly valuable in mending trays, tanks, etc.

ANDREW McBEATH, with the Embree Printing Company, Belton, Texas, offers a suggestion which will be found useful when a type-high gauge is wanted and none is at hand. Take an ordinary composing-stick and lay a new type horizontally in it, adjust the stick to the type height, and you have a fairly serviceable gauge.

GENZSCH & HEYSE, typefounders, Hamburg, Germany, send out each year a convenient and artistic calendar, in which beauty of design and utility add their interest to the modest announcements of the firm's products. A number of the head and tail pieces and some of the combination ornaments made from the designs of the foundry are shown in our March issue.

THE contract has been let for a new building to cost \$30,000 — together with the lot on which it is situated it will cost in the neighborhood of \$45,000 — for the Printers' Supply Company of Minneapolis, Minnesota. The building will be of brick and reinforced concrete and will be three stories and basement high. The building will be ready to occupy about August 1, 1907.

A FULLY illustrated and well-printed catalogue of the T. W. & C. B. Sheridan Company's cutting machines has just been issued. The illustrations of the machines are accompanied by full specifications, and in every respect the preparation of the booklet shows a close regard to the needs of the inquiring customer. The company sustains branches in New York, Chicago and London.

"THE MASTER PRINTER," the official organ of the Printers' Board of Trade of Philadelphia, is now in the editorial charge of Mr. Daniel Baker, whose experience and ability will do much to make the publication a strong force influencing better trade conditions. The journal is published in the interest of the movement for the education of the master printers of the United States along the lines of establishing more uniform trade customs and better systems for ascertaining costs of manufacture in their plants.

Mr. F. R. Brines, the business manager of the publication, has aimed to enlist the sympathies of every progressive printer.

PLANS have been filed for a nine-story structure, with frontage of 127 feet and a depth of 72 feet, at 257-263 West Seventeenth street, New York, to be known as the Steiner building. This building has been leased to the well-known printers, William Steiner Sons & Co., and will cost \$200,000. The Steiner Company is the latest big printing concern to join the general exodus uptown.

JOSEPH A. ROACH & Co., manufacturers of fine printing inks, 404 Dearborn street, Chicago, have just issued a specimen book of their inks. The showing is an interesting one, and the booklet will be sent on request. The makers announce that especial attention is given to the matching of tints or colors submitted. A half-tone brown ink that will not fill up cuts is a guaranteed product of this firm.

C. S. PARTRIDGE, of the Partridge & Anderson Company, Chicago, calls attention to the fact that an error in quoting prices of electrotypes was made in the January issue of *THE INLAND PRINTER*, in an article by George Sherman. Mr. Partridge states that sixteen 5 by 8 electros would cost \$12.96 and not \$16.49, as quoted by Mr. Sherman. If beveled plates for patent bases were ordered, the cost would be only \$7.68.

MR. S. G. MEE, whose portrait accompanies this item, is believed to be the oldest compositor in the world working at the case on piecework. He is employed on the



S. G. MEE.

Brisbane Courier, Queensland, Australia, and is in his eighty-ninth year. Mr. Mee is paid at the rate of 1 shilling per thousand ems, and earns about £2 per week. Of course he is not expected to observe the ordinary office rules, but comes and goes as he likes.

PAPERMAKERS vie with each other in the production of sample books and we are indebted to them for many handsome and elaborate specimens of printing on the various grades of stock. Not only do they serve as necessary reminders of the particular brands of paper handled by the dealer, but frequently they are rich in suggestions of color harmony and tints for certain grades and tones of paper. Nothing more valuable and interesting to the printer has ever been offered than the desk portfolio of specimen books just now being distributed by the Bradner Smith Company, importers, papermakers and jobbers, at

184-186 Monroe street, Chicago. The case contains a dozen choice sample books of their various brands, 6 by 9 inches in size, of convenient shape for ready reference. Every printing-office should have this neat portfolio, and if interested printers will address a request to the Bradner Smith Company, on their business stationery, samples or portfolios will be gladly sent.

THE Gray Printing Company, of Fostoria, Ohio, has opened a clubroom for its printers, renting a downtown room for this purpose and equipping it with the necessary furniture and supplies of books, etc. Billiards and other games are available, and a nice library is being secured. A course of study for apprentices is provided for, the classes being open to all employees. It is a commendable undertaking and worthy of emulation.

B. F. SWIGART wishes to express thanks, directly and personally, to public men, authors, publishers, newspapers and employing printers for books sent at his solicitation to the library of the Union Printers' Home at Colorado Springs, Colorado. He has received hundreds of letters during the past year bespeaking only words of praise and best wishes for the success of the book movement for the "greater library" of the Union Printers' Home.

THE regular monthly meeting of the New York Advertising League was held in the Aldine Association Rooms at No. 111 Fifth avenue on Tuesday evening, January 29. Among the speakers to entertain the members were F. James Gibson, New York Times, president Sphinx Club; Charles Snowden Redfield, advertising manager, Yale & Towne Manufacturing Company; Robert L. Winkley, department of publicity, Pope Manufacturing Company; Mr. Brown, advertising manager Victor Talking Machine Company; W. W. Seeley, of the Outdoor Advertiser, and A. S. Rice, of the Campbell Art Company.

THE Bausch & Lomb Optical Company announces that all orders for its products will be executed direct from its executive office and factory at Rochester, New York, hereafter. With the growing business of the company, it has been found impossible to sustain complete stocks at the branch offices, and this necessitated a part shipment of orders from the factory, thus causing unavoidable delay in delivery. The branch offices will in the future be exhibition depots for the products of the company and a fresh, up-to-date sample line will be kept on exhibition in charge of experts. It is believed that this method of handling orders will be of material service to customers.

A NUMBER of publishers of the weekly papers in Chicago and vicinity met on two occasions recently for the purpose of forming an organization of publishers of weekly papers. At the last meeting the Chicago and Suburban Publishers' Association was formed, and officers elected. The association received from the start the united support of the publishers, and the opinions expressed by those present at the two meetings indicate that the association will be successful in securing many concessions and possibly better advertising rates, and more advertising, along with the benefit to be derived from the exchange of ideas, etc., of men who are engaged in the same line of business.

MANUFACTURERS find that supplementary to their regular advertising, it is of the greatest importance to keep in close touch with their customers on down to the practical worker who is using the materials and products of the house. The more the people using these materials or products know about them, their advantages and the best methods of using them, and their specific application and range, so much closer is the manufacturer bound to these people by the strong bonds of a common interest. Among

the most direct means for creating this condition, the little monthly house bulletin has the first place. What is here said has been inspired by the bulletin of foundry information, issued by the S. Obermayer Company, Cincinnati, Chicago and Pittsburg. Its range of subjects is directed to the apprentice up to the president and board of directors, indicating that advertising, in the estimation of this company at least, must be comprehensive enough to reach every interest in any specific calling.

MR. GEORGE F. BRADFORD, for two years past the advertising manager of the F. Wesel Manufacturing Company, and editor of *Wesel's Message*, has resigned that position to take charge of the advertising of *Hardware*, a magazine devoted to the wholesale and retail hardware trade, the offices of which are located in New York city. In his work on the *Message*, Mr. Bradford has contributed many interesting articles relating to printing, advertising, electrotyping and engraving, and his capacity as a writer is proved by the fact that in the editing of *Wesel's* house organ he has prepared the entire work, including the drawings used therein. Much of his work of a humorous nature has appeared under the nom-de-plume of "Bent Twigley," or "Twig," and was widely copied. The growing advertising patronage of *Hardware* made it necessary that some one be appointed to devote his entire time to the development of the field. There are many printers who will miss Mr. Bradford's work in connection with the *Message*, for which he was so well adapted by reason of his long experience in the trade.

PROMOTING friendly intimacy and a unity of purpose among the staff, the effort of the organization of A. A. Liesenfeld, printer and stationer, La Crosse, Wisconsin, in forming a chapel club with the head of the concern counted in is worthy of imitation by printing concerns generally. On February 15, through the efforts of O. A. Davidson, chairman of the chapel, and Mr. Liesenfeld, a surprise supper was given after the first meeting. The *La Crosse Morning Chronicle* in its report of the affair said: "Following the meeting of the A. A. L. Co-Workers, which is composed of employees of the Liesenfeld printing-office, a banquet was served for the members in the shape of a surprise. They were ready to return home after the meeting when it was announced that a spread had been prepared. Those present were A. A. Liesenfeld, O. A. Davidson, A. Bergseth, S. Lee, J. Wolford, J. J. Kotnour, Otto Larson, Martin Larson, Frank Trok, George Bettin and Alvin Wensole. A neat menu card for the occasion showed an attractive array of good things enumerated in humorous terms and should prove an interesting souvenir in later years if the good work is sustained. The members are now planning for a clubroom." THE INLAND PRINTER warmly congratulates every factor in this effort.



GEORGE F. BRADFORD.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Tubbs Manufacturing Company of Ludington, Michigan, has designed a cabinet to be used in connection with the Monotype, and it is known as Tubbs's Monotype cabinet and workbench combined. The cabinet is intended to care for all the molds, matrices, and other Monotype equipment. This piece of furniture is most complete in every way, while the workbench feature is undoubtedly a great convenience to any office using the Monotype.

THE Ohio Printing Machinery Company, Ninth and Webster avenues, Cleveland, Ohio, has recently reorganized, moving into larger quarters, 227-229 Prospect avenue, Cleveland, and is now known as the Ohio Printers' Supply Company. Mr. M. J. Church, for a number of years connected with T. W. & C. B. Sheridan, is its manager. This company will carry a complete line of Sheridan's machines, the Western Type Foundry's full line of type, and a full supply of printers' supplies, including bookbinders' supplies.

THE Gay Machinery Company, manufacturers of paper-boxmaking machinery, 12-14 Spruce street, New York, have a most complete line of devices for this purpose. Their automatic web three-color printing, folding, gluing and paper-boxmaking machine is one of the most important. It is a machine that will print in one, two,



AUTOMATIC WEB THREE-COLOR PRINTING, FOLDING, GLUING AND PAPER-BOXMAKING MACHINE.

three or more colors, score and crease, fold and glue three hundred to five hundred boxes per minute, and, if desired, insert an inner lining of wax, paraffin or other paper in the carton, thus making it dust, vermin and moisture proof. The Gay Machinery Company will gladly give a list of users of its machinery and full information to interested parties.

THE attention of Linotype users is directed to the advertisement of the C. W. Seaward Company, Boston, Massachusetts, which manufactures and has for sale sup-

plies and repair parts of the Linotype machine. Charles W. Seaward is a well-known Linotype expert, having long been connected with the Mergenthaler Linotype Company as inspector, and his experience is sufficient guarantee of the accuracy and quality of the supplies handled by this firm. Its catalogue, which may be had on request, is very complete, and quotes prices of parts from twenty to fifty per cent below the prices of other manufacturers. The C. W. Seaward Company has large stocks of supplies and parts on hand and can fill orders promptly. It also makes a business of repairing and rebuilding Linotypes and buys and sells secondhand machines.

WE have seldom seen a more unique and artistic advertisement than the Peerless Black Imp plaque presented to manufacturers of printing inks, by Messrs. Binney & Smith Company, of New York, selling agents for the Peerless Carbon Black Company. This progressive firm is well worthy a compliment for its enterprise, which we are nothing loath to extend. If anything were needed to make the famous Peerless Black more widely known as an unparalleled medium for making half-tone, letterpress, litho and fine art printers' inks, the little black imp upon the handsome ivory panel, with its quaint legend, has performed the full measure of his mission. It is intended that one of these plaques shall find a place in the office or factory of every printing-ink manufacturer in the world.

THE NEW THOMPSON TYPECASTER.

The Linotype matrix revolutionized the straight composition branch of the printing trade, and it now is making a bid for the job-type end. The Thompson Typecaster is the vehicle for the new use of the Linotype matrix, and it is now possible for the printer to fill his cases with type cast from any of the three hundred faces made by the Linotype Company. This is a most startling proposition when the full realization of what it means dawns on one's consciousness. Linotype matrices are readily obtainable at New York, or the Chicago, San

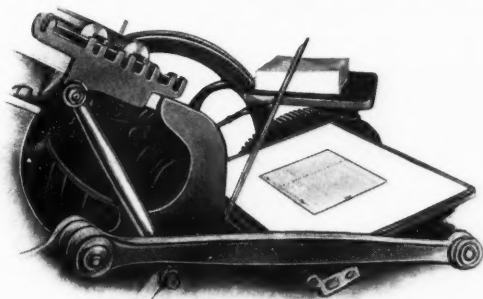
Francisco, New Orleans, or Toronto agencies in this country; also at the Paris, France; Tokio, Japan; Cape Town, South Africa; Buenos Aires, South America, or Sydney and Wellington, New Zealand, branches of the company abroad. Large stocks are carried at all agencies, and a single matrix, costing but three cents, may be had, or an entire font can be purchased at the same rate. Only one matrix of each character is required to cast thousands of pounds of type for the cases. A glance through the matrix catalogue of the Linotype company is a revelation. Gothics, De Vinnes, Jenson's, Celtics, Caslon Text, Cheltenham, Antiques, Law Italic, Typewriter, Clarendons, and German, Greek, Hebrew and Russian, to say nothing of hundreds of

romans and italics in all sizes and series from five to fourteen point, are there in profusion. Borders in various designs are also to be had, and countless accents, astronomical and algebraic signs. Any and all of these are at the command of the printer from which to fill his type cases. It is a wonderful prospect. The typecaster which makes this vast collection available is a simple affair and one or more can be tended by any printer. It is automatic in action and only requires that a Linotype matrix be placed in position before the mold, when it proceeds to place perfect and finished type on the receiv-

ing stick, ready for inspection and the case. It casts the various sizes in speeds ranging from fifty to one hundred and fifty type per minute, and is the lightest and most noiseless typecaster in existence. The entire machine does not weigh more than five hundred pounds, and is about three and one-half feet high, one foot wide and a foot and a half in depth—a marvelously small machine. The motor, cams and all working parts are enclosed within the hollow base, and thus are kept free from dust and dirt. If the printer is to become his own typesetter, it seems this is the machine he must have, as simplicity is indispensable, and here it has been achieved. The machine is not a rough experiment, but the outgrowth of years of development, two previous designs having been built, and after thorough tests discarded, their good features retained to be embodied in the present structure. Invented and designed by a practical printer, who recognized the requirements if the machine was to be placed in composing-rooms, it has been organized on lines which make it particularly adaptable where skilled labor can not be had. The machine is in daily operation at 130 Sherman street, Chicago, where the trade is invited to examine it. Orders are being booked and it is now a case of first come, first served. The price is about one-half that asked for any other typesetting machine, and no restrictions as to use are being made. If the purchaser wishes to cast and sell type to his neighbor, he is at liberty to do so. There are numerous other features about this new machine which will be fully explained by calling on or addressing the Thompson Type Machine Company, 130 Sherman street, Chicago.

THE McNAMARA PERFORATING AND SCORING SKELETON GRIPPER

Is the latest valuable time and labor saving device for use on the platen press. Perforations are sometimes made from a perforating rule locked up in the form, which renders make-ready tedious and lengthy, spoils paper, frequently ruins a good set of rollers on a run of a few thousand impressions and causes the pressfeeder trouble by cutting the tympan. With this method sheets frequently refuse to leave the form promptly after impression and are caught on the rollers or drop to the floor to be soiled. A more satisfactory method is to run the job a



Mc NAMARA GRIPPER.

second time, either on a perforating machine or on the press—using an ordinary perforating rule and with the rollers removed. Either of the last two methods doubles the number of impressions—quite an item on long runs. The McNamara device, which obviates the second run, is a skeleton gripper, $\frac{5}{8}$ inch wide and slotted in the middle. The steel perforating rule is set in this slot and is fastened to the skeleton gripper with rivets, the connections being in the form of spring plates. These hold the blade level with the gripper, except at impression, when contact with

furniture in the form forces the blade into the paper. After the impression the springs draw the blade back, thus separating it from the paper and leaving the latter flat upon the tympan, without the annoyance of "pulling." A scoring blade is also furnished to be used instead of perforating blade, when desired, and the change is made in five seconds, without changing the form or make-ready or detaching the gripper. When not used for perforating or scoring the skeleton gripper fills the valuable purpose its name implies. It may be attached by a child to the gripper bar of a platen press of any make or size in a few seconds. The device is already used by many metropolitan printers, who commend it highly, as it makes a clean, sharp perforation in all sorts of paper. One hundred per cent saving in the pressroom cost of a job is the claim of the patentees and makers, McNamara Brothers, Far Rockaway, New York.

THE BOWEN PAPER PUNCH PRESS.

The Bowen Paper Punch Press is almost indispensable in the printing-office or bindery. It punches paper, books and other material for eyeletting, loose-leaf and other purposes, from the thickness of one sheet up to 3-16 of an inch thick. Holes can be punched any distance apart up to 1-12 inch, and from one to six dies can be used at a time. It is built on correct mechanical principles, is simple and powerful. Every detail is thoroughly and carefully considered in the planning and building. The eccentric is made of best cold-rolled steel, runs full length of the press, allowing operator to place the dies any distance apart. Another good feature is the combined punch and die. The punch and die are firmly held in place by a holder and can not get out of order. The holder acts as a stripper. Odd-shaped dies and special sizes can be had from the manufacturers. The dies are tipped with phosphor bronze, making it impossible to wear the eccentric. In general, the construction is very powerful, making it almost impossible to get out of order. The Bowen Paper Punch Press is for sale by Henry C. Isaacs, 10 and 12 Bleecker street, New York city, who also carry many specialties for both the printer and binder.



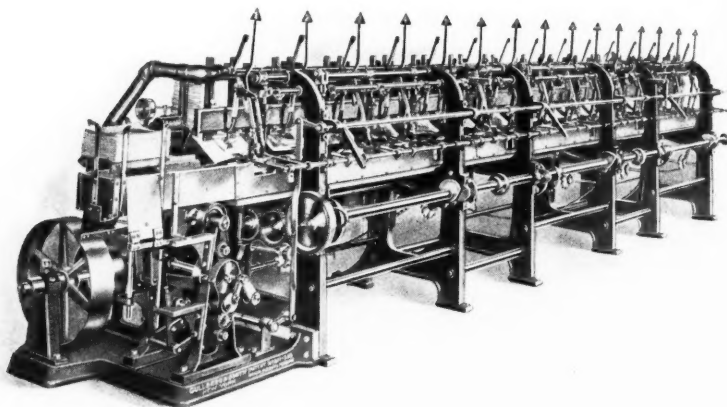
AN INEXPENSIVE EMBOSSESS AND STAMPER.

Printers who are looking for an inexpensive embossing machine which will do a wide range of work and do it well, are directed to the new Mitchell Patent Power Electric Embosser, a cut of which appears in the advertising columns of this issue of THE INLAND PRINTER. It is apparent that this machine is an ideal one for embossing, and the fact that it will emboss letter-heads, cards or other printed matter, as well as do tip and badge work, will recommend it to the trade. For hot stamping and embossing leather, cloth, paper or wood, the die is heated by electricity, which insures a uniform temperature and absence of soot and dirt. It is a power-operated machine and a foot-trip leaves both hands of the operator free for handling the work. The pressure and length of time of contact of the die are adjustable and easily gotten at.

Power Electric Embossers are made in three sizes, 4 by 4, 6 by 6 and 8 by 8 inches. Quotations and descriptions will be cheerfully furnished by The Robert Mitchell Machinery Company, makers, Grand River and Stanton avenues, Detroit, Michigan.

THE GATHERING MACHINE

Is a valuable adjunct in any large bindery. It does the work of dozens of girls in gathering and collating—and with absolute accuracy, it being impossible for imperfect work to pass. It saves space, time and spoilage. It obvi-



THE GULLBERG & SMITH GATHERING MACHINE.

ates all the trouble of securing and retaining girls for this sort of work. The Gullberg & Smith Gathering Machine has been on the market one year. Four are in operation in the Frank A. Munsey Company, New York, two in the Williams Printing Company, New York, and one each in the Butterick Company, William Knoepke Pamphlet Binding Company, and Wynkoop, Hallenbeck, Crawford Company, New York, and one in the *Cycle and Automobile Trade Journal*, Philadelphia. All these representative concerns warmly indorse the gathering machine. The manufacturers furnish an operator to instruct the girls who are to run the machine. One operator is required, one girl to feed for each five boxes and one girl to remove books as they come from the machine. Needless to say it turns out work far more rapidly than is possible by the best of hand-workers. The machine is guaranteed against any breakage for one year. Note the Gullberg & Smith advertisement on page 17.

USE IS PROOF WITH THE NATIONAL BOOKSEWING MACHINE.

The character, quality and range of usefulness of the National Booksewing Machine is best shown by the large number of representative printers and binders who have adopted it. A partial list of users of the machines follows, and to any of these users the manufacturers and agents confidently refer inquirers who wish disinterested advice regarding the machines at first hand: Braunworth & Co., Brooklyn, N. Y.; Edwin Ives & Son, New York city; Manhattan Press, New York city; North River Bindery, New York city; Metropolitan Insurance Company, New York city; Outing Company, Deposit, N. Y.; Bassette Company, Springfield, Mass.; Boston Bookbinding Company, Cambridge, Mass.; J. W. Clarks Sons, Philadelphia; National Publishing Company (2), Philadelphia; Roycrofters, East Aurora, N. Y.; Winn & Ham-

mond (3), Detroit, Mich.; Robert Smith Printing Company, Lansing, Mich.; Dean-Hicks Printing Company, Grand Rapids, Mich.; Ihling Brothers & Everard, Kalamazoo, Mich.; Tribune Printing Company, South Bend, Ind.; Republican Publishing Company, Hamilton, Ohio; Globe Printing Company (2), Louisville, Ky.; C. T. Dearing Printing Company, Louisville, Ky.; Brandon Printing Company, Nashville, Tenn.; Augustana Book Concern, Rock Island, Ill.; Binner-Wells Company, Chicago; J. L. Regan Company, Chicago; Robert O. Law Company, Chicago; Hornstein & Brother, Chicago; Rand, McNally & Co., Chicago; Jacob North & Co., Lincoln, Neb.; Deseret News, Salt Lake City, Utah; McIntyre Bindery, San Francisco, Cal.; Hicks-Judd Company, San Francisco. Joseph E. Smyth, 150 Franklin street, Chicago; T. W. & C. B. Sheridan Company, New York and Chicago.

VENTILATION—GARNER SYSTEM.

In photoengraving and printing establishments, the problem of adequate ventilation is a most important one, and very frequently it becomes a serious matter, because the efficiency of output of the entire force of employees is dependent in a large measure on the securing of proper ventilation. The disadvantages of the ordinary methods followed by the majority of houses—window control—are so manifest that they should not need to

be pointed out at all, but the vagaries of the human makeup are so peculiar and insistent, that an admitted evil is allowed to establish itself behind toleration until it asserts its prerogatives and even claims "vested rights" by virtue



GARNER VENTILATOR.

of having remained in unmolested possession for such a length of time that the sufferer has become lulled into inactivity of such a dominant order as to even resent the introduction of anything that savors of a change, however advantageous it may be.

Photoengraving establishments are the greatest sufferers from coal dirt, dust and the general grime that is

found in the centers of large cities. The loss from spoiled negatives, faulty stripped plates, lowered efficiency of employees and general deterioration of chemicals, specimens, proofs, etc., is a large item, which it is impossible to avoid under existing usages as to methods of ventilation. There is but one solution, and that is found in keeping *all* windows closed and installing a centralized method of control, whereby the air admitted will be pure as well as clean, and which also removes the vitiated air from the premises with as much prearranged definiteness as sewage is ordinarily disposed of. Our present 'happy-go-lucky' manner of treatment of so vital a matter does not show us up to advantage; in fact, it convicts us of wanton carelessness or gross ignorance, either indictment being sufficient to stamp us as incompetents.

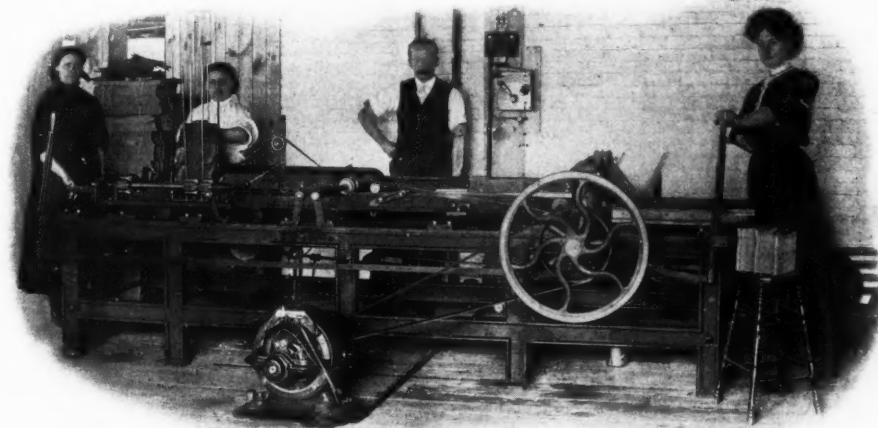
The plan of centralized control furnishes the only sure way of regulating the temperature so as to maintain it *uniform*—a matter of the highest importance when delicate chemical operations are in question.

The quality and quantity of air in circulation are also definitely attained by means of such a system, thus secur-

guessing or discounting the future to say that as soon as the merits of such a system are clearly and forcibly presented to the managers and proprietors of photoengraving plants, the first steps of a final elimination of the troubles related will be taken without delay, and they will be the most persistent advocates of a rational system of real ventilation. The manufacturers are the Garner Ventilating Company, 115 Dearborn street, Chicago, who will be glad to furnish estimates.

PAPER-BOX MACHINERY.

Paper-boxmakers have long been familiar with the Gay Machinery Company's line of folding, gluing and printing machinery for the making of paper boxes. Leading manufacturers testify to their economy and value. The Automatic Folding and Gluing Machine, made by the Gay Machinery Company, is designed to fold and glue all kinds of patent folding boxes, and it will do absolutely perfect work on square end lock and tuck boxes at a speed of about three hundred per minute, with the glue lap on



AUTOMATIC FOLDING AND GLUING PAPER-BOX MACHINE.

ing an immunity from drafts, dirt blown in through open windows, a depletion of the ranks of the workers by reason of colds, and a host of attendant inabilities.

In the delicate operation of half-tone etching, it is of the utmost importance that the work be done under *uniform* conditions; likewise, the process of stripping negatives requires a freedom from grit particles that are always present when window ventilation is in vogue. To completely destroy a stripped film does not require a large particle of grit, but one, hardly visible to an unaided eye, is of sufficient size to produce a long scratch in the film when it is squeegeed onto the glass plate, thus ruining the film. The perplexing part of the annoyance is found in the fact that the particles are so diminutive in size as to make the detection of their presence impossible until after the damage has been done. All this a centralized system of treatment and control avoids. Another serious disadvantage attendant on the use of window ventilation is found in the transference of dust from one portion of the workrooms to another. With artificial circulation such a change of undesired material particles is entirely eliminated. A perfected system for accomplishing these desired ends has recently been placed on the market, and it is not

either right or left side. This machine is made in two sizes, and either size requires only two operators. Size No. 1 will take a box from 1½ to 13 inches wide, when folded, and from 3 to 24 inches in length. Size 0 machine takes boxes from ¾ to 3 inches in width, when folded, and from 1¼ to 6 inches in length. They produce the boxes folded and counted in packages of fifty. This is an indispensable machine in the making of folding paper boxes and manufacturers would do well to look into the economy of production under the Gay Machinery Company's method. A line to their address, 12-14 Spruce street, New York city, will bring complete data.

THE GRAPHIC ARTS AND CRAFTS YEAR BOOK.

The first American annual review of the engraving, printing, and allied industries, "The Graphic Arts and Crafts Year Book," has made its appearance, and fully justifies the hopes and predictions of its compilers, the Republican Publishing Company of Hamilton, Ohio. It is a comprehensive volume of 434 pages, 8½ by 10 inches in size, with numerous process inserts in three and four colors by representative printers and engravers. Special articles

on illustrating, engraving and electrotyping, lithography, papermaking, printing, presswork and bookbinding, as well as methods of publicity are contributed by eminent authorities. It is intended to make "The Graphic Arts and Crafts Year Book" an annual exponent of the best American methods, and this, the first number, has set a high standard. The volume is handsomely bound in full Russia leather, padded, and lettered in gold. The price is \$5, postpaid. The Inland Printer Company can fill orders.

HOE'S ELECTROTYPING MACHINERY.

The name "Hoe" is more generally associated in the public mind with the wonderful printing machines turned out by this well-known house, but to any one who has had an opportunity to inspect the plant of the Butterick Publishing Company it must have been at once apparent that the Hoe works also turn out some extraordinarily fine machinery for electrotyping. This Butterick plant, which is really a double one and cost over \$10,000, is probably the most complete in the world. The machines are all electrically driven and embody the newest and most improved devices. The Hoe people are about to ship to Mr. George F. Lasher of Philadelphia a new plant of motor-driven machines almost as large as that used by the Buttericks, with everything up to date.

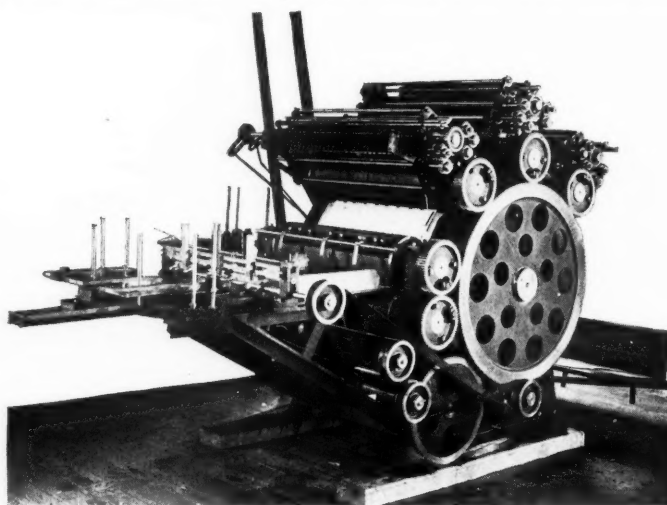
The Sunny South Publishing Company of Atlanta, Georgia, has also ordered a new Hoe electrotyping outfit. In fact, the improved Hoe machinery for electrotyping and stereotyping is being placed in all the principal cities both here and abroad, two complete plants having recently been shipped to Buenos Ayres. Among other offices in which R. Hoe & Co. have installed large electrotyping equipments are:

New York *World*.
 New York *Journal*.
 Chicago *Tribune*.
Munsey's Magazine.
 New York Life Insurance Company.
 J. C. Ayer Company.
 United States Playing Card Company.
 H. W. Weisbrodt.
 Electric City Engraving Company.
 P. F. Collier & Son.
Strand Magazine.
 George W. Park.
 Cresset Company.
 Standard Photoengraving Company, Montreal.
 Wynkoop, Hallenbeck, Crawford Company.
 S. B. Hopkins.
 J. S. Cushing & Co.
 Ginn & Co.
 Royal Electrotype Company.
 Rapid Electrotype Company.
 Peninsular Engraving Company.
 Central City Engraving Company.
 Wille & Saam.
 Empire City Electrotype Company.

The Hoe people now have orders on their books for over nine hundred separate and distinct machines for either electrotyping or stereotyping. In this field the company has established a reputation co-equal with that of the world-famous Hoe presses.

AUTOMATIC THREE-COLOR PRINTING-PRESS.

The automatic three-color printing-press made by the Gay Machinery Company, 12-14 Spruce street, New York city, is a most remarkable machine of its kind. It will automatically feed and print in one, two or three colors, double-rolling each form, at a speed of from fifty to one hundred impressions per minute, delivering the sheets flat. It also has a cutting and creasing attachment, so that in the manufacture of folding boxes, the cardboard can be cut, creased and printed in three colors at one operation. This machine is built in three sizes, 10 by 15, 20 by 30 and 27 by 40 inches inside of chase, the prices being \$3,500, \$5,000 and \$5,500 respectively. This machine will do the work of seven ordinary presses and ten men. The Automatic Three-Color Printing Press is no experiment,



AUTOMATIC THREE-COLOR PRINTING PRESS.

but a tried and proven labor-saving invention. Testimonials from leading manufacturers will be sent on request.

TEACHING WELSH.

It takes a Welshman to talk Welsh. Few foreigners are able to pronounce the Welsh "ll." The author of "Yorkshire Folk-Talk" tells an amusing story of an Englishman's struggles to master that difficult sound.

The Englishman had been appointed to the Welsh see of St. David, and on taking up his abode in Wales engaged a native Welsh scholar to give him instruction in the language.

The pronunciation, and especially the "ll," bothered the bishop, and the Welshman was almost at his wits' end to explain the lingual process by which the formidable sound was to be uttered.

At last a bright thought struck him, and, being very obsequious in manner, he thus addressed the bishop:

"Your lordship must please to put your episcopal tongue to the roof of your apostolic mouth, and then hiss like a goose."

WILLING TO LEARN.

Miss Howjames — "How do you like Esperanto?"

Mr. Cahokia — "Why — er — a little of it just before a meal — that is, if it's performed by a good company, you know — er — how do you play it, anyhow?" — *Chicago Tribune*.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPE, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions, full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 1/4 by 9 3/4, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5 1/2, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN—Only paper in live town; fine farming and stockraising country; nets over \$2,000 yearly; good reason for selling. REVIEW, North Branch, Minn.

A GOOD OPPORTUNITY for a live newspaper man; the controlling interest in a good paying and live country newspaper can be bought; the present owner is not a newspaper man and wishes to dispose of his interest; communicate with C. H. FREEMAN, Hector, Minn.

BUSINESS OPPORTUNITY—A reliable and practical printer can secure the best paying business in all southern Michigan; equipment the best in every respect; \$18,000 business in 1906; no small affair, but a genuine business proposition which will appeal to you upon investigation; owner's health failing; price \$12,500; will pay expense of thoroughly interested party to see plant and other conditions. D 254.

BUSINESS OPPORTUNITY—A well-equipped and old established printing and publishing concern in a city near Chicago, desires to secure the services of a competent solicitor, one who can bring business; the right party with some capital will be given an opportunity to make a profitable investment for his time and money. D 219.

FOR SALE—A first-class well-equipped job office, 2 Universal presses, power, does all best work in city of 5,000 in west Tennessee town; always full of work at big prices; a snap; investigate; cost \$5,000; owner wants to retire and go to California; will sell at bargain. D 256.

FOR SALE—Best small weekly in State; splendid opportunity for printer with small means; owner has other business; \$650 to \$1,400, according to equipment. R. J. BURCH, Galien, Mich.

FOR SALE—Controlling interest in a newspaper and job office in Southern California; good paying investment; terms to suit. D 227.

FOR SALE—Controlling interest (two-thirds) in a live and growing printing-office (incorporated) in a large and prosperous city in the Middle West; will invoice about \$36,000; earnings for 1906, \$6,500 after proper deductions for wear and tear, and should do as well this year; good opportunity for a young and ambitious man; other business interests reason for selling; correspondence desired from those able to handle deal. D 208.

FOR SALE—Electrotype foundry in one of the best manufacturing towns in the country; doing a good business. D 241.

FOR SALE—Job-printing office, consisting of a half-medium Gilding jobber with all the extras, cutter, tools and a large assortment of type, cabinets, etc., all in very best condition; an excellent opportunity for the right man to buy the plant and continue business; reason for selling is the death of owner. Address for information J. H. BRADBURY, Lyme, Conn.

FOR SALE—Only job office in western Nebraska city of 5,000, doing a good business; bargain for some practical printer at \$1,200. Write at once for particulars. G. ALLDER, Holdrege, Neb.

FOR SALE—Part interest in our bindery; purchaser must be thoroughly competent ruler capable of foremanizing small shop doing ruling, blank-book, miscellaneous work; business established for years; splendid trade; we have other business and need interested party to operate this; special inducements to right party to procure profitable business. D 250.

LARGE PRINTING and binding establishment in the Southwest desires to install lithographing plant; want to correspond with experienced parties desiring to move plant or take stock in one. D 259.

LINOTYPE PLANT for sale in Chicago. D 263.

PRINTING, lithographing and bookbinding establishment for sale. D 213, care of New York Office INLAND PRINTER.

START A NEWSPAPER in some town; good money in it for a hustler; cost \$5 weekly. G. TUNISON, 15 Vandewater st., New York.

WANTED TO LEASE—An experienced, practical employer wants to lease a live first-class job office with the privilege of purchase; Middle West location preferred. Write at once to D 216.

Publishing.

ENTERPRISING PRINTERS become publishers and enjoy two profits, (1) printer's, (2) publisher's. Booklet. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—Cottrell & Babcock drum cylinder, 25 by 35, 4 form rollers, R. & S. distribution, tapeless, springs in base, weight 9,000, fine book and job press, good as new, runs light, register perfect, bargain at \$650; now running in Oklahoma. D 237.

FOR SALE—Goss printing-press; prints 4 or 8 pages, 7 or 6 column; at a low figure; includes stereotype outfit. D 235.

FOR SALE—Harris press, 15 by 18, one color, with top and bottom automatic feeds, extra bender and counter, fine condition, \$1,750 f.o.b. Topeka. CRANE & CO., Topeka, Kansas.

FOR SALE—Scott rotary newspaper press, 22 by 36, guaranteed perfect condition, stereotype equipment complete. Address COLONIAL TOOL WORKS, 42 Court st., Boston.

FOR SALE—One Dexter combination folder 38 by 56, 1 3/2 Rival power finger gauge cutter, 1 double head Howard book trimmer, all running. CHAS. A. LAWES CO., 302 Dearborn st., Chicago.

FOR SALE—We offer for sale Gordon press countershafts complete with 2 hangers, 2 cones, 2 collars and shaft; price \$5 each F.O.B. Huntingdon, Pa.; first-class condition. J. C. BLAIR CO., Huntingdon, Pa.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Blindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — \$80 takes a 16 by 21 hand-power moulding-press. Address ERIE ELECTROTYPE CO., Erie, Pa.

FOR SALE OR EXCHANGE for smaller press: 1 No. 6 4-roller Optimus in good condition and daily operation. THE SIMPLE ACCOUNT SALES-BOOK CO., Fremont, Ohio.

SEVERAL 44-INCH BROWN AND CARVER CUTTERS FOR SALE BECAUSE OF PUTTING IN LARGER ONES OF SAME MAKE; DELIVERY BETWEEN 2 AND 4 MONTHS. MARYLAND COLOR PRINTING CO., BALTIMORE, MD.

WE PAY CASH for secondhand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126.)

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 8; Monotype operators, 3; machinist operators, 5; Linotype operators, 4; superintendents and foremen, 7; all-round men, 5; bookbinders, 7; salesmen, 7; solicitor, 1; stonemason, 1; make-up, 1; compositors, 3; artist, 1; engraver, 1; pressmen, 11; proofreader, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

WANTED — Immediately, first-class ruler who is practical binder, competent to take charge of small shop; located large town in Michigan; would sell half interest to party fully competent. D 249.

Compositors.

A COMPETENT JOB COMPOSITOR wanted in one of Wisconsin's best towns of 20,000 population; open shop, steady employment. D 234.

WORKING FOREMAN for medium-sized composing-room; must be steady, competent, and a hustler; non-union; apply, stating references and wages expected, to D 261.

Engravers.

PHOTOENGRAVERS, 2 first-class etchers for 3 and 4 color process work; permanent positions to men capable of producing the finest kind of work. Address C. H. W., 794 Broad st., Newark, N. J.

PHOTOENGRAVERS — 2 first-class etchers on 4-color work; permanent positions and special inducements to high-grade men. Address ARTISTIC, 794 Broad st., Newark, N. J.

Foremen, Managers and Superintendents.

FOREMAN for first-class printing-plant handling \$100,000 a year; must be up-to-date printer, capable of estimating and managing, and thoroughly familiar with paper; an opportunity for an interest to the right man; send samples of commercial work. D 232.

ONE OF THE BEST job offices in a Southern city of 50,000 wants a superintendent capable of taking complete charge; liberal inducements to right party; ill-health of owner created the vacancy. D 204.

SUPERINTENDENT — I am still looking for a man to take charge of a printing-office in Philadelphia, where some 40 people are employed; man of taste, skill and experience as a printer, must be of good character, have business ability and be able to obtain best results from others; the man who is interested in this must tell enough to interest me in him; I will treat what he says in confidence, but have no time to chase addresses. D 125.

WANTED — An assistant superintendent in high-grade printing plant; must be systematic and a good disciplinarian, must have ability to have endless detail at fingers' ends; young man with experience preferred; references required; permanent position for good man. Address REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — Competent working foreman for printing-office in small Western city; 3 cylinders, 3 job presses; must be familiar with all branches of business; address D 214 stating age, nationality, experience, references, married or single, union or non-union and wages expected.

WANTED — Foreman for stockroom and bindery to handle product of 3 cylinders and 1 folder; first-class equipment; check, pamphlet and magazine binding only; state experience and wages wanted. Address at once Superintendent, AMERICAN PRINTING CO., St. Joseph, Mo.

WANTED — Working foreman, up-to-date in style, good executive ability; medium size office, best general and catalogue work; non-union preferred; full particulars. POWERS-TYSON CO., Grand Rapids, Mich.

WORKING FOREMAN — Rapid, all-round printer; charge country office producing first-class work; no booze, no cigarettes. FAIR DEALER, Ottawa, Ill.

Operators and Machinists.

WANTED — Monotype keyboard operator who can turn out "a good string"; one with some caster experience preferred (this is not obligatory); permanent situation, union, good wages, pleasant workroom; this is a very desirable job; send references. CRANE & CO., Topeka, Kan.

Salesmen and Solicitors.

WANTED — Typefoundry salesman for large city, who understands type and can represent first-class cylinder press; permanent position for competent man; state qualifications and terms; references required with first letter. D 209.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Pressmen, 12; stereotypers, 1; bookbinders, 4; editors and reporters, 2; artists and cartoonists, 3; superintendents and foremen, 19; photoengravers, 2; job-printers, 8; ad-men, 5; make-ups, 2; all-round men, 4; advertising and business managers, 8; machinist operators, 8; Linotype operators, 11; Linotype machinists, 5; compositors, 2; proofreaders, 2. THE INLAND PRINTER COMPANY, Chicago.

Artists.

CARTOONIST and caricaturist open for situation soon; correspondence solicited. D 210.

Bookbinders.

BINDERY — High-grade practical man, 20 years' experience as manager and foreman in large binderies, seeks position; conversant with all grades of work. J. H., 308 Meldrum av., Detroit, Mich.

Compositors.

ARTISTIC JOB COMPOSITOR desires to change; can lay out work and manage jobroom if necessary. D 257.

Engravers.

SITUATION WANTED — First-class half-tone operator of 15 years' experience would like to make a change; have worked at nearly all branches of business and can take charge of plant; chance for party wanting services of a sober and practical photoengraver; West preferred. D 217.

Foremen, Managers and Superintendents.

BINDERY FOREMAN, familiar with edition, blank-book, pamphlet, high-grade catalogue and jobwork, finishing and stamping, strictly temperate, wants position anywhere. B. K., 404 Clinton, Hoboken, N. J.

BINDERY FOREMAN, good finisher and forwarder, can estimate and handle help, open to situation in edition, blank or magazine bindery. D 247.

FOREMAN, non-union, fine stonehand, would change; South preferred; be concise; references. D 207.

FOREMAN-PRINTER wants Chicago or out-of-town position; best of references; 20 years' experience, sober and reliable. D 265.

GERMAN FOREMAN, technical manager, practical and mechanical printer, perfect in autochrom, experienced in litho and half-tone, first-class in color-mixing; would also start these branches; references and testimonials stating long experience. G. M., 1875, ERNST MORGENSTERN, Berlin W. 57, Berlin, Germany.

HIGH-CLASS PRINTER, well experienced with the running of plants, expert in the production of high-grade book, catalogue and color printing, conversant with all details, wishes connection with a first-class house as superintendent or manager; first-class references; communicate under D 221.

MANAGER — Man having charge of Linotype composing plant would change; understands mechanism and operation of Linotype and modern job printing; sober and industrious; best of references. D 252.

POSITION desired by thoroughly competent printer as foreman or superintendent of a first-class printing or newspaper plant. D 231.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. D 110.

SUPERINTENDENT, now employed with prominent Chicago printing plant, desires to change; thoroughly capable of taking charge of entire production of plant and producing high-grade work at minimum cost, up on modern shop practice and economies; knows stock, careful estimator, buyer and manager; 32 years of age, with 14 years' practical experience in all departments of the business. D 97.

WANTED — Position as superintendent, estimator or traveling salesman with reliable house (inside position preferred); thorough knowledge of all branches of printing, lithographing and bookbinding; has thorough system of keeping track of work; accurate percentage system of costs; 10 years' inside and 6 years' traveling experience; at present traveling in the West; will make change at once. D 215.

Operators and Machinists.

AMBITIOUS, young, non-union Linotype machinist-operator wishes position as machinist or machinist-operator; have had the experience enabling me to guarantee results, erecting or caring for any model machine; speed — 6,500; best recommendations. J. H., Box 306, Minneapolis, Minn.

MACHINIST-OPERATOR desires a change; Texas or Southwest preferred; can set 5,000 to 8,000 an hour; experienced machinist; can put old and ill-working machines in first-class condition; young man, good habits, references, union, married. D 246.

MACHINIST-OPERATOR, swift, accurate, reliable, union, married. 851 N. Ottawa st., Dixon, Ill.

SITUATION as machinist; either book or newspaper work; 7 years' experience; sober, union, married; good references. D 189.

WANTED POSITION — Linotype operator, just finished apprenticeship; can set 4,000; union; will furnish references; west of Chicago preferred. D 258.

SITUATIONS WANTED.

Pressmen.

COMPETENT young pressman desires steady position in or out of city. D 239.

PRESSMAN AND FOREMAN — Up-to-date on presswork; executive ability sufficient to handle large work and pressroom. D 238.

PRESSMAN (employed) desires to leave Chicago; accustomed to high-grade color, half-tone, illustrated, commercial, catalogue and specialty printing of the better class; speedy, systematic, understands cost estimating, stock, and the handling of men; age 32; 15 years' experience; acquainted with all details of the printing business; position must be permanent and pay good salary; give full particulars. D 226.

WANTED — A position by a web pressman on daily paper, either Cox, Duplex or Rotary; can also stereotype; references furnished. D 205.

Salesmen and Solicitors.

A COMPETENT energetic printer and business man who served with distinction as manager and as superintendent among well-known firms desires to represent a large house producing the highest class of up-to-date engraving and printing, to attend to their trade and acquire new and paying business; references of the highest class. D 220.

Miscellaneous.

SITUATION WANTED — By good all-round printer; good compositor, good pressman; 12 years' experience; non-union. D 260.

WANTED TO PURCHASE.

NEWSPAPER, growing town; sample. TODD, 521 W. 6th st., Cincinnati, Ohio.

WANTED — Copy of the Progressive Printer for February, 1903, in good condition for binding; will pay cash or exchange copy of THE INLAND PRINTER for same. THE INLAND PRINTER COMPANY, Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mâché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHR, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FIFTY PER CENT saved by the use of C. B. Liquid Padding Cement. Quarts 75c. For quick "pasters" on web perfecting newspaper presses, C. B. L. Electric is unexcelled. Quarts 60c. Circulars. T. EDGAR WHITE, Mfr., Columbia, Pa.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties. Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50. Typewriter ribbons exactly matching, per dozen \$4.00. Special prices to large users.

M. M. ROTHCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

"QUICK-AS-A-WINK" ROLLER PROTECTOR; something new, saves platen rollers, locks in chase; type-high, depressible plunger; the grippers work it; free booklet. ROLLER PROTECTOR CO., Statesville, N. C.

STEWART'S EMBOSSED BOARD — Easy to use; hardens like iron; 6 by 9 inches: 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

THE COMFORT BRACE APRON FOR PRINTERS is better than the best of any other kind for printers. Why? Because the straps stay on the back and do not ride the collar. Made in three sizes — 1, large; 2, medium; 3, small. Made in black and white duck and 3A ticking for 50c. We pay the postage. HATTON MANUFACTURING COMPANY, Lebanon, N. H.

THE SECRET of my print-shop success — my trade-getting plan; 9 years' test in my business; a bonanza for small offices wishing more work: full details, samples, etc., \$1; satisfaction guaranteed. F. H. COOK, 930 E. 36th st., Los Angeles, Cal.

WANTED — All kinds of Linotype composition; send for rate card. FRANK B. WILSON, Kenton, Ohio.

OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, COLUMBUS, OHIO

Any Printer can increase his income if he adds a Rubber Stamp Outfit to his plant. Our VULCANIZERS for making Stamps are the best in the world. Write for Catalogue and get started at once. THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.

"Glacetine" Ink Reducer

WHY YOU SHOULD USE IT

A perfect ink reducer for colorwork; will not affect stone, zinc or aluminum plates. More transparent than any other manufactured, and will leave no hard spots on printed sheets.

Is light in weight, will go further and cover a larger space than any other known reducer.

Can be used for thick or thin ink, will mix easily and show at once a SOLID COLOR of very fine and intense brilliancy, without streaks, spots, grayish dull appearance, or affect the quality or efficiency of ink in any manner.

"GLACETINE" has passed the experimental stage, and is recognized by the trade as a Perfect Reducer. It saves you 50 per cent, and a trial order will prove our arguments. We guarantee to satisfy, or money promptly refunded. Write us for particulars.

Let us tell you all about it. Let us tell you the names of the big concerns using the "GLACETINE" WHO ARE HIGHLY SATISFIED.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9 1/2 x 12 1/2, 50c. (refunded on \$2 order). **BEAUTY BOOK** — Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street, CHICAGO



THE NEW CENTURY

is the ideal Jobber Fountain, being built for quick work and good work. The half-tone shows how easily it is raised out of contact or lowered into contact by the twist of a screw. The "touch" is instantly adjusted from a hair to a half inch, for any range of work from an envelope heading to a full form. With this contact you can't tear your rollers or twist your roller-carriage. It will increase your press output from 3,000 to 5,000 a day on steady runs. Try it, and make money.

For Chandler & Price, Challenge, and all Gordon Presses.

Send for Circular.

WAGNER MFG. CO., SCRANTON, PA.

WHITFIELD'S CARBON PAPER

Whitfield's Carbon Papers in fifty comparative, competitive tests of pen, pencil and typewriter, *excelled in ninety per cent*, and equaled the remaining ten. Testing for wearing qualities, one sheet of carbon may be used right over the same spot seventy-five times. We will prove this with samples, if requested. We have added a full line of oil tissue to our specialties.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to
Universal Wire Loop Co.
PHONE, M. 4813

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT MICHIGAN



Within the past year
we have supplied the Government Print-
ing-office at Washington, D. C., with
over 100,000 pounds of

MONOTYPE METAL

Without a Single Complaint.

Has a record like this ever been surpassed in the manu-
facture of Printers' Metals?

We make a specialty of the manufacture of METALS
FOR PRINTERS—Monotype, Linotype, Stereotype, Elec-
trotype, Autoplate, Compositype.

MERCHANT & EVANS CO.

(Successor to Merchant & Co. Inc.) Smelters, Refiners
PHILADELPHIA, PA.

New York Chicago Baltimore Brooklyn Kansas City Denver



LET US SEND YOU A SAMPLE OF OUR

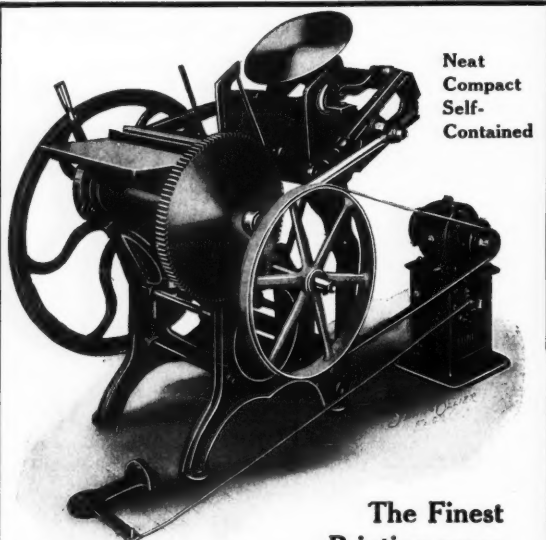
"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG

All Linotypes are kept running
smoothly and easily when lubricated
with Dixon's Special Graphite No.
635. Get booklet and free sample!
JOSEPH DIXON CRUCIBLE CO.
JERSEY CITY, N. J.



Neat
Compact
Self-
Contained

The Finest
Printing-press
Control and Drive You Ever Saw

ROTH BROS. & CO. 27 S. Clinton St.
CHICAGO, ILL.



PRINTERS Write on your business letter-head to
R. Carleton Engraving Co.,
Omaha, Neb., for the latest copy-
right LODGE CUT CATALOGUE
Book, "When Papa Rode the Goat." Colored plates. 100 illustra-
tions. Many fearful things. 15c. by mail, to printers only.



If you have a
good city pressure **A Faucet Water Motor**
is the handiest thing a printer can find. Grinds tools.
Circular Saw Table (motor attachment) to mortise cuts,
saw rules, etc., only \$5.00 (special). Our motors will
run presses, paper cutters, etc. Write, stating require-
ments, to Lippincott Motor Dept., Newark, N. J.



The Printer's Best Friend
for keeping absolute tab on the product of
pressroom and bindery, is the

DURANT COUNTER

Simple, durable and absolutely reliable.

W. N. DURANT COMPANY, Milwaukee, Wis.

Ask your Dealer, or
Write for Catalogue.

Type for Ribbon Printing

The demand for facsimile typewritten letters is still increasing and every job printer
should be prepared to turn out, in an up-to-date manner, this lucrative class of work.
It is easy when you have the right type, and we certainly cast just that kind. We run
all typewriter faces with many characters a little out of line, also a trifle to one side and
juggle them in other ways we would like to explain to you. We cast a few practical
job faces which we sell at 50 per cent off list prices for job fonts.

The Wynkoop Type Foundry 85 Warren St.
New York

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten
Letters. Complete outfit costs \$10.00. Send for samples.

NEIDICH PROCESS CO., Burlington, N. J.

A Modern Monthly— All About PAPER

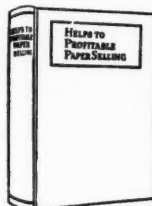
The PAPER
DEALER



THE PAPER DEALER
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on the general and technical sub-
ject of
Paper

It will enable the printer to keep
posted on paper, to buy advanta-
geously, and to save
money on his paper
purchases. No dollar could be
spent more profitably for a year's
reading. Printed on Enamel book
paper.

SPECIAL OFFER—Enclose a dollar bill, or stamps,
or money-order, in your letter-
head, and remit at our risk, and receive the paper for
the balance of 1907 and also a copy of our book.
"Helps to Profitable Paper Selling."



The PAPER DEALER
155 WASHINGTON STREET, CHICAGO

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE
THE BEST
THAT CAN
BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

Bad Accounts Collected

For publishers, kindred trades and supply dealers *exclusively*. Practical knowledge and special attention to this branch of business enables us to get results. Our legal department endeavors to use good business judgment in making adjustments, so as to retain customers, and, if possible, avoid litigation. We make special credit investigations, foreclose mortgages, adjust and secure doubtful claims, prosecute or defend matters in the Courts. We solicit your commercial-law business, large or small, upon the usual terms. Write for information.

The Publishers Clearing House

INCORPORATED
MONADNOCK BUILDING, CHICAGO

You've Got to Make Pads

as good as other people are making them to hold your trade.

Don't think your customers don't care how their stationery is padded — they do.

Your closest competitor is very likely using Burrage Padding Glue. In that case you've got to use Burrage Padding Glue to make pads equal to his.

It'll pay you to try it.

ROBT. R. BURRAGE, 83 Gold St., New York



Bargains in Printing Presses

FOR SALE

- 2 Three-tiered Scott Presses, printing from 4 to 24 pages.
- 1 Hoe Sextuple Press, printing from 4 to 24 pages.
- 1 Hoe Double Supplement, printing from 4 to 24 pages.
- 1 Hoe Observer Press, printing from 4 to 20 pages.
- 1 Hoe Pony Quad, printing from 4 to 16 pages.
- 2 Scott 4 and 8 page Presses.
- 1 Hoe Presto, printing 4 and 8 pages.

Above machines will be sold at bargain-counter prices, by

THE GOSS PRINTING PRESS CO.

NEW YORK OFFICE, 312 Temple Court
CHICAGO OFFICE, 16th Street and Ashland Avenue
LONDON OFFICE, 90-93 Fleet Street



HEADQUARTERS FOR EMBLEM CUTS

YATES BUREAU OF DESIGN
263-269 Dearborn St. CHICAGO, ILL.

Send Stamp for Booklet: Write on your Business Stationery

Auld's Bodygum

Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any

printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. Large trial sample, postpaid, 25 cents.

AULD'S INK GLOSS gives a high gloss to inks.

AULD'S POWERFUL TRANSPARENT BODY DRYER dries in three hours.

AULD'S PASTE DRYERS don't pick on coated papers.

AULD'S TRANSPARENT GOLD AND SILVER SIZE holds the bronze without rubbing off, also makes the Bronzes appear brighter. Samples, 25 cents.

MANUFACTURED BY

HAMPTON AULD, 859 Mt. Prospect Avenue, NEWARK, N. J.

SINCLAIR & VALENTINE, Selling Agents for BODYGUM, NEW YORK CITY

We advise the use of Walley's Glueine Padding Cement in Binding Pads or in place of glue for every purpose. "It is better than the best," being stronger, more flexible and more durable than any other cement on the market. Write for Points on Pads.

C. P. Walley Co., 11 Frankfort St., N. Y.

Agencies

Kingsley Paper Co., 174 St. Clair St., Cleveland, O.

John Carter Co., 102 Federal St., Boston, Mass.

American Standard Paper Co., 23 N. 6th St., Philadelphia, Pa.

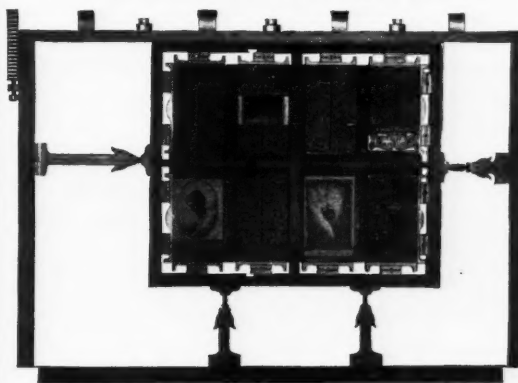
W. W. McBride Paper Co., 3rd Ave. & Ross St., Pittsburgh, Pa.

THEY ARE ALL HERE!

EXPANSION LOCKS
MORTON LOCKUPS

WITH

WICKERSHAM QUOINS



THE PERFECT LOCKING DEVICES

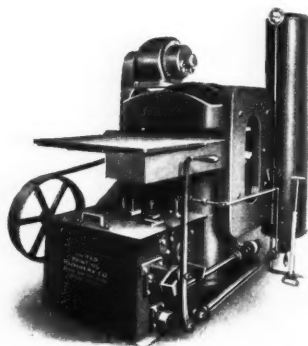
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Wickersham Quoin Co., Boston, U. S. A.

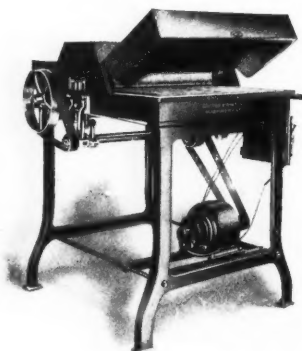
Agencies { America: Leading Dealers in Type and Printing Materials
Great Britain: Caslon Letter Foundry, London
Australia: Alex. Cowan & Sons, Melbourne and Sydney
South Africa: John Dickinson & Co., Cape Town



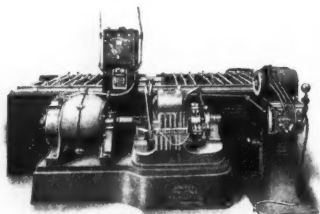
Wax Apparatus, Table, Kettles, Case-filling Table and Steam Generator.



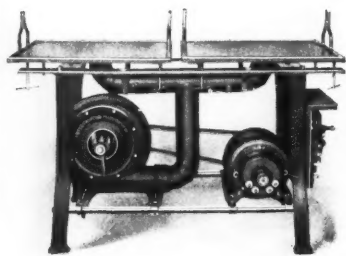
Hydraulic Moulding Press.



Blackleading Machine.



Depositing Tank, Dynamo and Agitator.



Backing-Pan Stand with Blower.

MACHINERY

IN LATEST MODELS
FOR ALL BRANCHES

OF THE
PLATE-MAKING INDUSTRY

PHOTO-ENGRAVING EQUIPMENTS

CAMERAS, LENSES, SCREENS,
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THE METZOGRAH SCREEN
(GRAINED)

U. P. M. COLLODION EMULSION,
DARKROOM SUPPLIES,
PLATE AND SCREEN HOLDERS

THE WINFIELD ARC LIGHT

A FULL LINE OF
Colorworkers' Apparatus

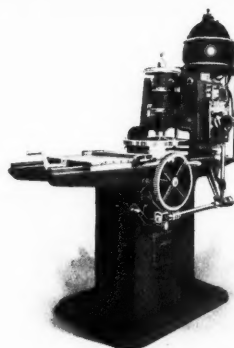
Etching Tubs, Burning-in Stoves,
Graving Tools, Brushes

SOLE AGENTS
OF
A. W. PENROSE & CO., Ltd.
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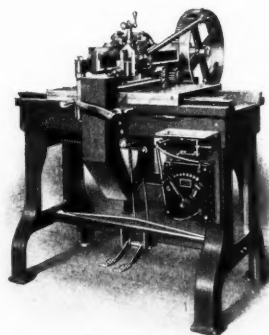
**UNITED PRINTING
MACHINERY CO.**

CHICAGO
337-339 Dearborn Street

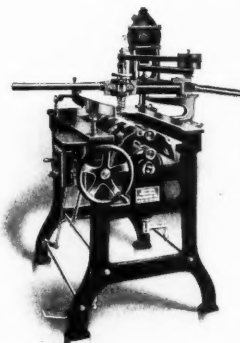
BOSTON NEW YORK
246 Summer Street 12-14 Spruce Street



Daniels' Planer.



Rougher.



Combination Router for Flat or Curved Plates.



Combination Saw and Trimmer.

Ask the Man

who uses

Cut Black B

if it is not a distinct improvement over anything ever offered the trade at

25c.

*per
Pound*



25c.

*per
Pound*

We make a specialty of MATCHING Tints and Colors.

Our Half-tone Brown is unexcelled.

We have it in the different shades—it runs like a black ink and will not fill up the cuts.

Joseph A. Roach & Co.

Manufacturers of
PRINTING INKS

404 Dearborn St., CHICAGO, ILL.

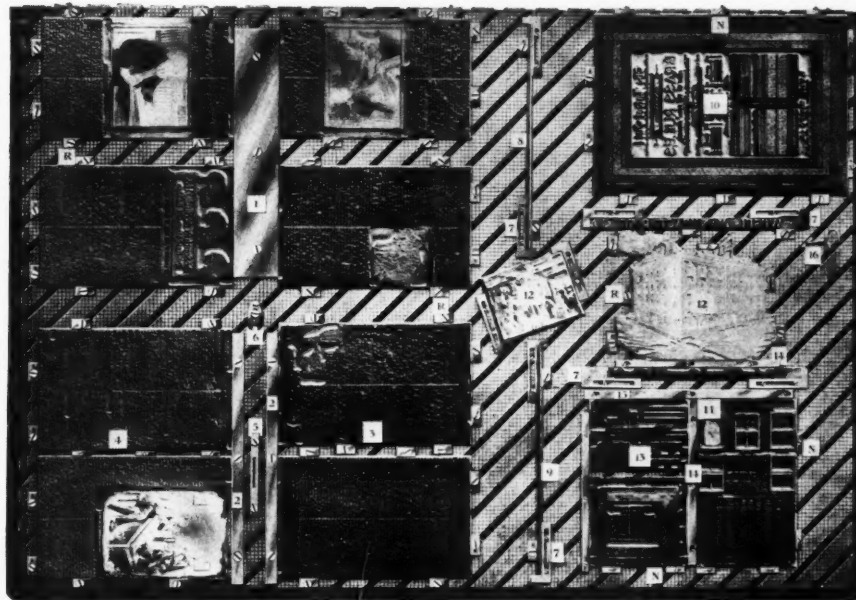
THIS SPACE FOR ONE YEAR

WILL BE OCCUPIED BY

Carter Printing Ink Co.
CLEVELAND, OHIO, U.S.A.

Watch for the May, 1907, edition
of The Inland Printer, when the
first of the brilliant series of the
Carter Duck Family will make its
appearance.

There's Economy FOR YOU in the Wesel Iron Grooved Block

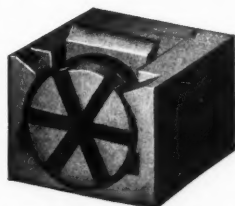


Whether you run one press or fifty, the saving of
FIFTY PER CENT ON IMPOSITION, THIRTY PER CENT ON MAKE-
READY, SEVENTY PER CENT ON REGISTER, AND SEVERAL
HUNDRED PER CENT ON PRESERVATION OF
MAKE-READY AND WEAR OF PLATES
is worth taking advantage of.

☐ The Wesel Block affords you this economy in every job put upon it. ☐ It locks the door against unforeseen contingencies which are liable to arise and seriously delay the work. ☐ *It keeps the press running.* ☐ Dispenses with unreliable wood bases and blocks entirely. ☐ Buy your electros unmounted. They come cheaper.

STOP THE LEAKS!

AN OUTFIT OF DITTMAN REGISTER HOOKS



will save you much money, spoiled work and worry on fine color and register work.

They will outlast every other style of Register Hook made.

The Finest and Most Reliable Hook

IF INTERESTED, send for full description. We publish four large, illustrated Catalogues, one for each branch of the allied trades, and will be pleased to forward copy or copies desired upon request.

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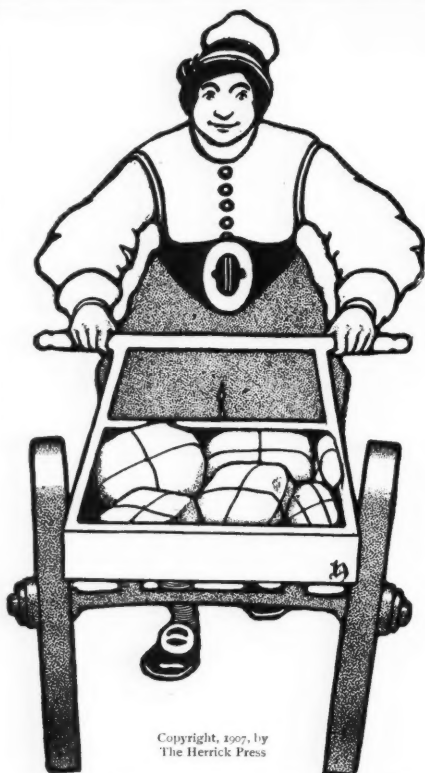
MAIN OFFICE AND FACTORY

70-80 Cranberry St., Borough of Brooklyn
NEW YORK CITY

NEW YORK
10 Spruce St.



CHICAGO
150 - 152
Franklin Street



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The Herrick Press

Can YOU Deliver the Goods?

Suppose your customer comes to you and says he wants the best illustrated printing job you ever turned out—a job that will make a man "sit up" and read his advertising whether he wants to or not; can you fill the order?

Be ready to answer "YES"

The Herrick Cut Books make this possible. They show 300 one and two color original advertising cuts and it's a question of just a minute or two to make up an attractive dummy to show you can make good.

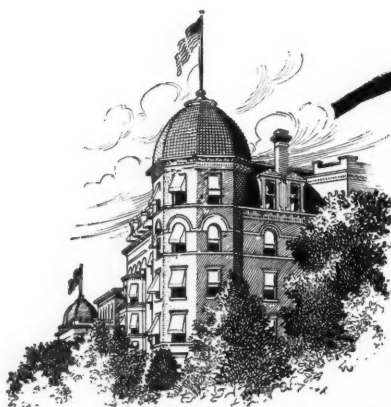
For 25c. we will send, business firms only, the three numbers of The Herrick Cut Book now ready and put your name on our list for other issues during the year. If you find they are not what you want, let us know and we will refund your quarter without question.

Send 25c. to-day.

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981 Fine Arts Building, Chicago



Two Weeks of Perfect Rest

The soothing calm of nature in a quiet mood enfolds the tired spirit from the cities at

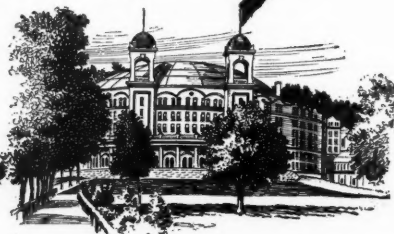
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No famous foreign spa can equal the curative properties of these waters which are unsurpassed in the treatment of Kidney, Liver and Stomach troubles.

Hotel accommodations are ideal, and unique in offering the seeker of health perfect rest and quiet as well as ample opportunity for indulging in his favorite recreation. Many indoor and outdoor amusements—the most attractive health resort in America. Beautifully situated in Southern Indiana on the

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Write for descriptive booklet, rates, etc.
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"Good Rollers"

Practical Men and Methods




**The Buckie
Printers' Roller Co.**

Established 1869



Oldest in the West

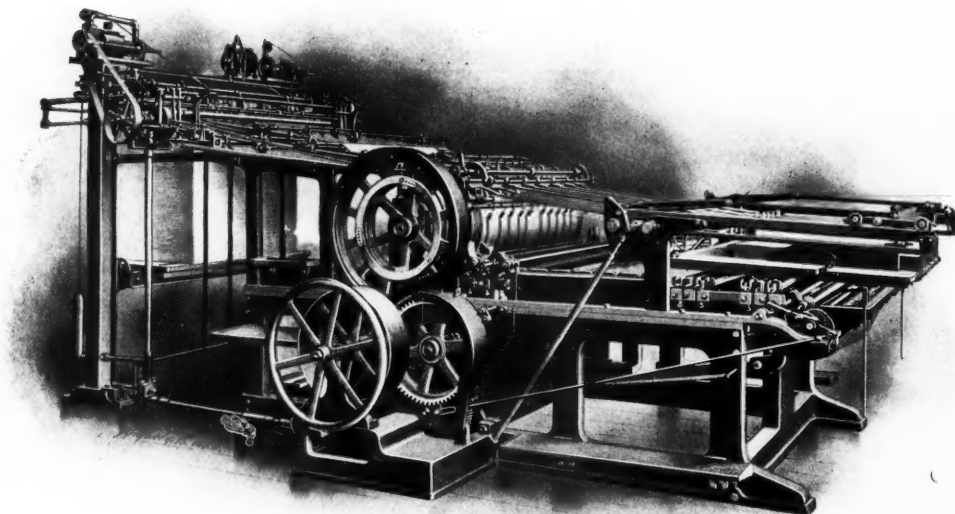
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Fuller Folders *and* Feeders

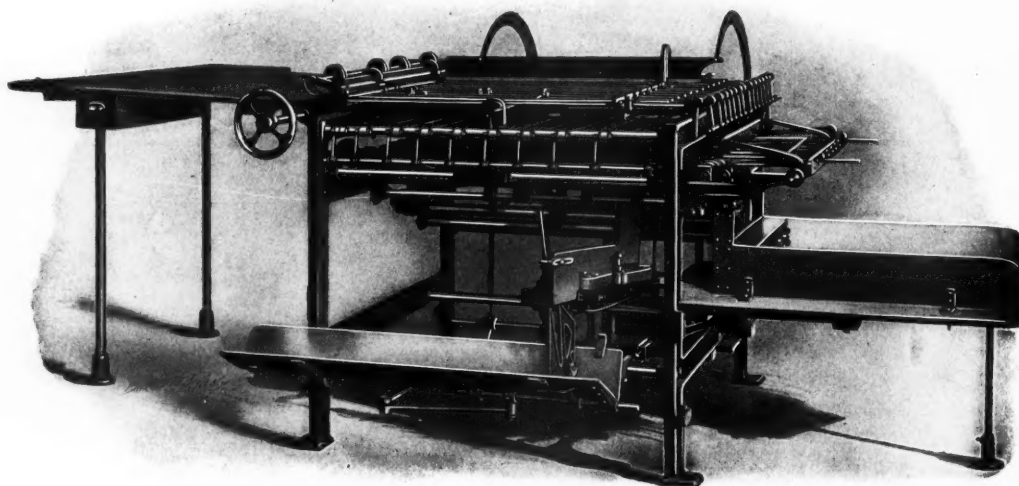


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

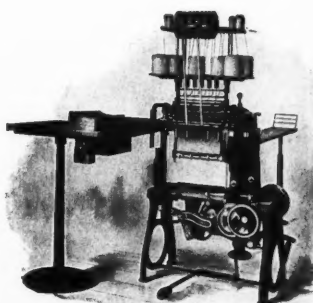
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

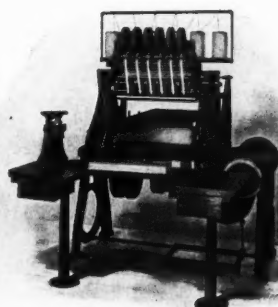
E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

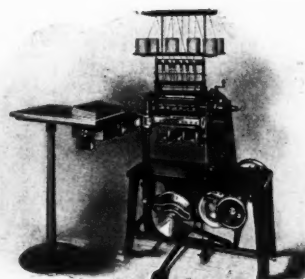
Smyth Manufacturing Company's Specialties



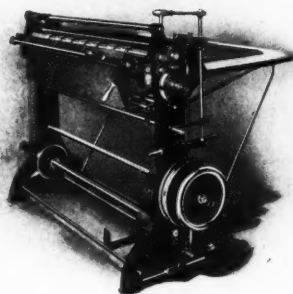
No. 3 Sewing Machine



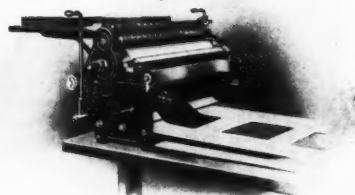
No. 4 Sewing Machine



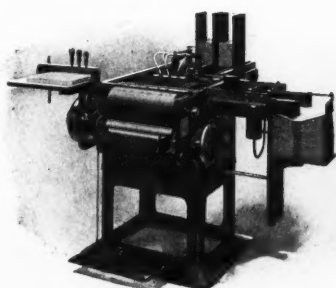
No. 7 Sewing Machine



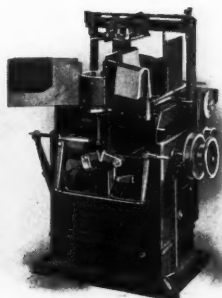
Cloth-cutting Machine



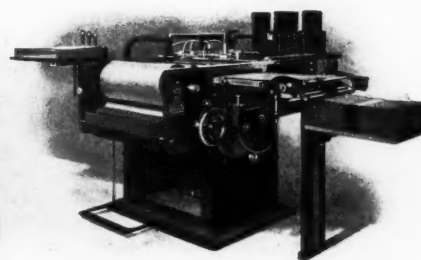
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No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

Reliable Printers' Rollers



Sam'l Bingham's Son Mfg. Co.

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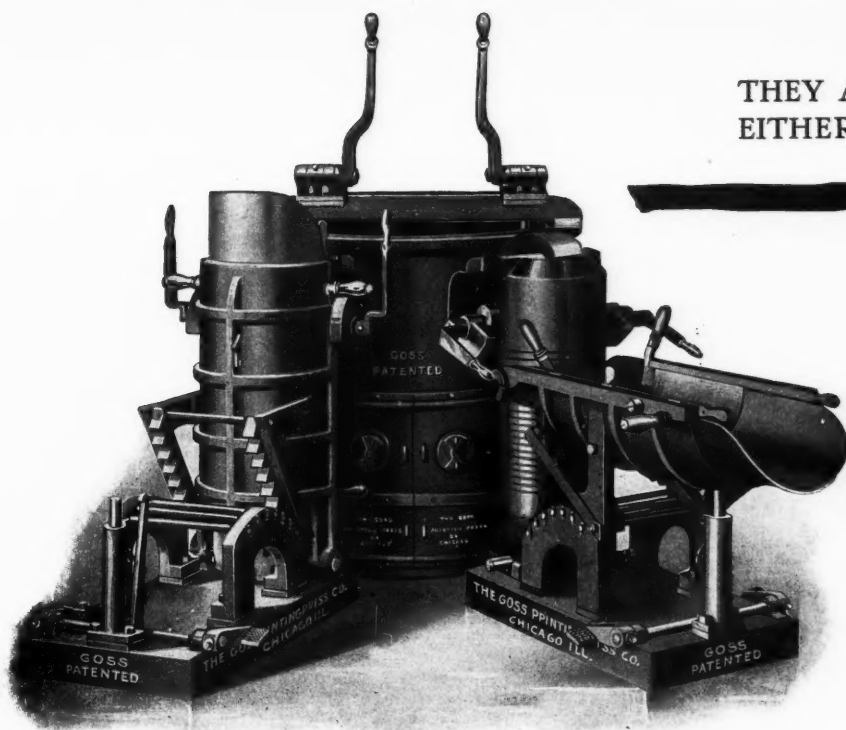
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52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

THEY ARE BUILT WITH
EITHER 1, 2 OR 3 PUMPS



The Goss Stereotyping **METAL-POT *and* PUMP**



HE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

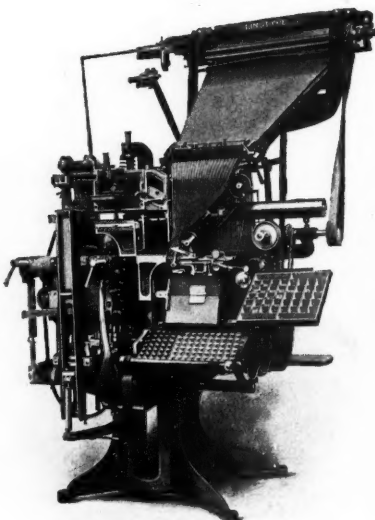
PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

SIXTEENTH STREET *and* ASHLAND AVENUE, CHICAGO, ILL.

Gutenberg Machine Company

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REBUILDS and
SELLS



LINOTYPE
MACHINES

REBUILT LINOTYPES SOLD BY THIS COMPANY ARE GUARANTEED

We have an Exclusive Special License
to use patented attachments in rebuilding Linotype
Machines. ¶ All parts used by us in rebuilding
Linotypes are purchased from the Mergenthaler
Linotype Company, and are made in the UNITED
STATES. ¶ We have 2-letter Model 1 machines
in stock, that can be shipped promptly.
Send us your order.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } **WRITE US**

Gutenberg Machine Company | 545-547-549 Wabash Ave.
WILL S. MENAMIN, President and General Manager | **Chicago**

**Brilliant
Cover Reds
and
White that is
White**

**Perfect
Working
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Non-offsetting

40-cent black ink is manufactured only by ourselves.

This is the most reliable ink to be had.

It contains more concentrated value than any other black ink.

Our 25 and 30 cent inks

are made on the same lines and possess the same qualities as the 40-cent cut ink.

We are the makers of the celebrated

Black Diamond News

We aim to please our customers.

Our prices are moderate and goods of the highest quality at all times.

F. E. Okie Company

Philadelphia, Pa., U. S. A.

Sole Agent for Great Britain and Ireland:

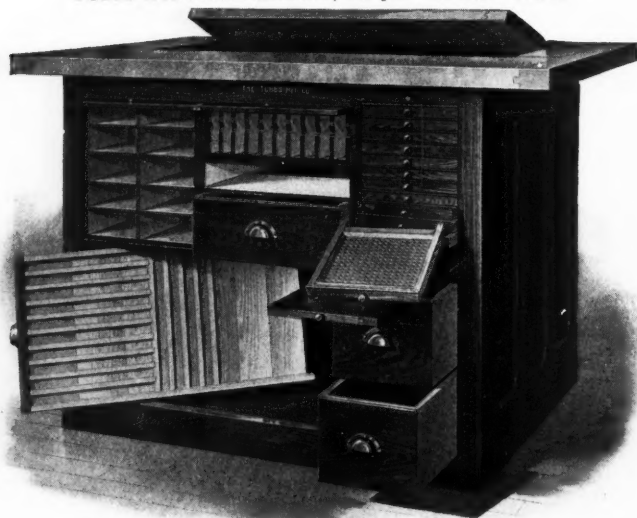
W. H. Beers, 170 Edmund Street,
Birmingham, England.

Tubbs Monotype Cabinet

AND WORK-BENCH COMBINED



TUBBS MONOTYPE CABINET, No. 900 — CLOSED VIEW.



TUBBS MONOTYPE CABINET, No. 900 — SHOWING COMPARTMENTS.

A work-bench and cabinet for the storage of molds and matrices are an essential part of the equipment of each Monotype office. To clean the pump body the operator requires a vise and a suitable bench to attach it to. The molds and matrices are the vital parts of the Monotype, and upon the care with which they are kept depends not a little the quality of the work produced.

This Monotype Bench combines in one piece both of these essential parts of a Monotype equipment. It also provides convenient places for keeping the parts of the display-type attachment when these are not in use on the machine, and gives the operator a place for tools.

This combination work-bench and cabinet provides space for the storage of 10 molds, 10 matrix cases, 10 normal wedges, and the special wedges used with the display-type attachment.

The small drawers at the upper right-hand side of the cabinet are for the storage of sort matrices. These drawers are provided with 225 compartments each of the proper size to contain a matrix. The sort matrices are placed in these drawers and individual compartments in the same relative positions they occupy in the matrix-case. By having the sorts thus arranged mistakes in assembling a matrix-case are practically eliminated, since when a matrix is removed from a case it is put in the compartment of the matrix which replaced it and remains there until the case is again changed for a different job. A slide beneath these drawers gives the operator a convenient place to rest the matrix-case while making changes.

In addition to the above, three drawers are provided for the storage of tools, supplies and the parts of the display-type attachment. A large, open space at the bottom of the cabinet gives room for the storage of about a ton of metal. Doors in the top of the bench give access to space in the rear of the matrix-case and mold compartments and back of the sort drawers, which may be used for the storage of material not frequently required.

A sliding front cover closes all openings and has lock and key. One lock fastens all the matrix drawers. The top is made of white rock maple and is 2 inches in thickness, having heavy cleated ends, V-matched and bolted on. Bronzed hardware throughout, strictly high-grade.

List Price, \$80.00

Tubbs's Monotype Cabinet has been endorsed by the Monotype Company. A number of these cabinets are now in use in many offices. Made in all sizes. The Sunset Magazine, San Francisco, has one eight feet long. No. 900 is the desirable cabinet.

THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN

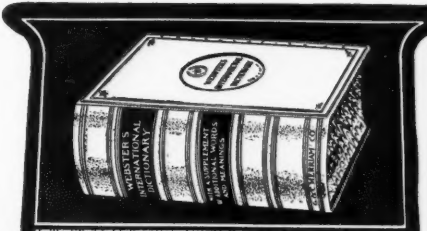
The BEST Lithographed Stock Certificate Blanks

for all purposes are made by

Monasch Litho. Co.
500-512 Fifth Street, South,
Minneapolis, Minn.

Send for Sample-book

MYSELL-ROLLINS CO.,
22 Clay Street, San Francisco, Cal.,
Agents for California and Oregon.



**WEBSTER'S
INTERNATIONAL
DICTIONARY**
The One Great Standard Authority.

Every Printer and Up-to-date Office needs an INTERNATIONAL to answer with final authority the many questions arising daily concerning New Words, Spelling, Pronunciation, Definition and Synonyms; to answer also questions in Geography, Biography, Fiction, Foreign Words and Phrases, the Trades, Arts and Sciences. Contains 2,360 Pages and 5,000 Illustrations.

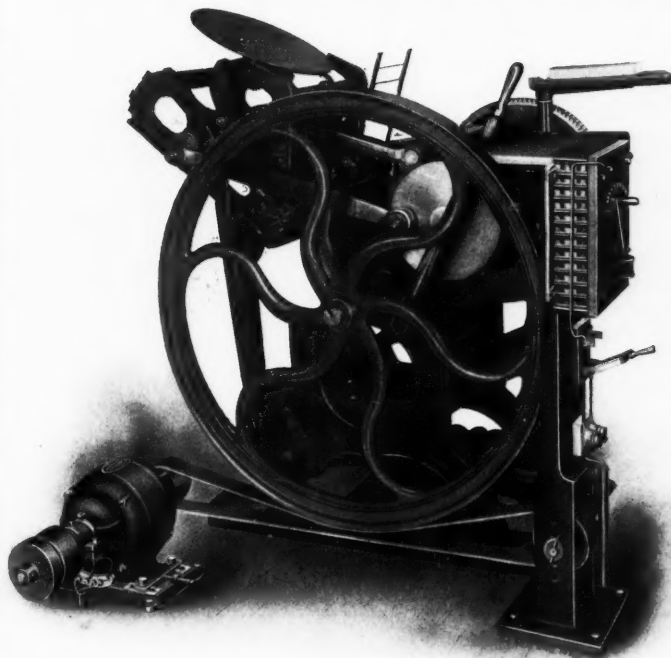
A Library in a Single Volume
Always Reliable and Abreast of the Times.

PRES. ELIOT, OF HARVARD, fittingly says:
"The International is a wonderfully compact storehouse of accurate information."

SHOULD YOU NOT OWN SUCH A BOOK?
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GET THE BEST.

WATSON MOTORS



WATSON MOTOR DRIVING JOB PRESS

Are Successfully Driving
**PRINTERS'
ENGRAVERS' and
BOOKBINDERS'
MACHINERY**
in every State in the Union.

They are adapted to either Belted or Direct-connected Drive.

They are steel-frame, multi-polar Motors, built to sell on Quality instead of Price.

While their price is as low as is consistent with the highest grade of workmanship and material, they effect a saving through economy in operation and maintenance rather than first cost.

They are Economical because they are designed and built for the work by engineers who "know how."

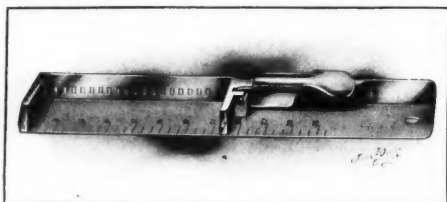
MANUFACTURED BY

The Mechanical Appliance Co.

FACTORY AND GENERAL OFFICE

MILWAUKEE, WISCONSIN

SOMETHING NEW




Rouse Job Stick—1 $\frac{1}{8}$ inches wide

SIZES AND PRICES

Length	1 $\frac{1}{8}$ -inch	2-inch	2 $\frac{1}{2}$ -inch	3 $\frac{1}{2}$ -inch	Plating
6-inch	\$1.65	\$1.75	\$1.85	\$1.95	\$0.25
8-inch	1.90	2.00	2.10	2.20	.30
10-inch	2.15	2.25	2.35	2.45	.35
12-inch	are	2.50	2.60	2.70	.40
15-inch	not	3.00	3.10	not	.50
20-inch	made	3.75	3.85	made	.60

Rouse Job Sticks

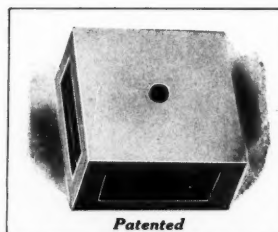
are unrivaled for accuracy,
convenience and durability 

Adjust instantly to picas or nonpareils
No job office complete without them

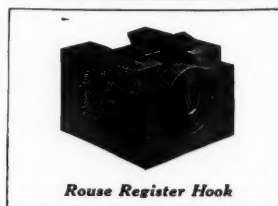
Now made 1 $\frac{1}{8}$ inches wide

Unit System Bases and Rouse Register Hooks

Are a demonstrated success—not an experiment—and are used by many of the most progressive printers in America. They provide a solid, smooth and **unbroken surface** to the plate, and are the best and most satisfactory method yet devised for mounting and registering printing plates. Estimates and information on request.



Patented



Rouse Register Hook

SOLD BY RELIABLE DEALERS EVERYWHERE

Made only by

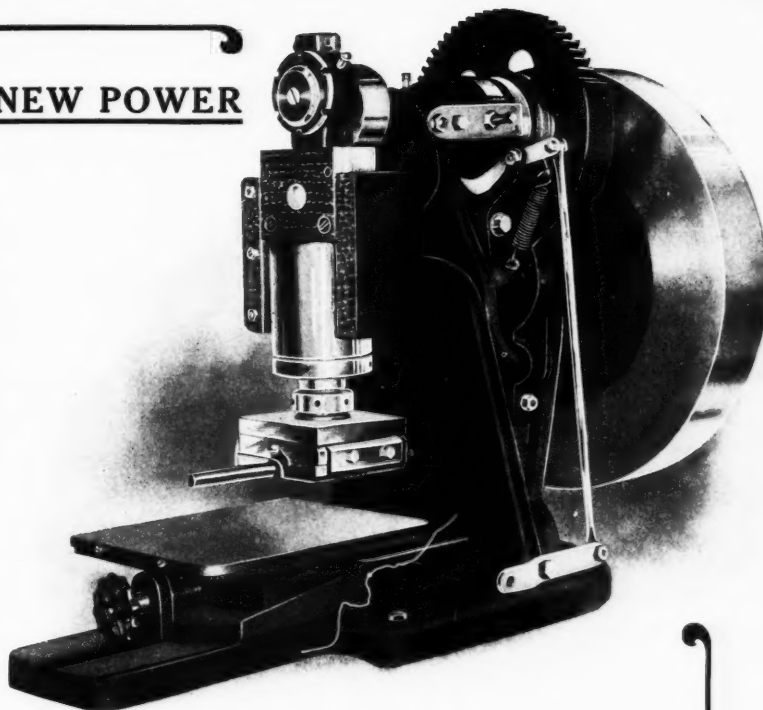
H. B. ROUSE & CO.

61-63 WARD STREET, CHICAGO, U.S.A.

The Original Point - System - Base People

MITCHELL NEW POWER ELECTRIC EMBOSSER

Has a larger capacity than any other machine. Simple in operation. Highest quality of work. Designed and built to do general embossing work. It's not expensive. Let us tell you all about its many useful points. Write us for full particulars.



THE ROBERT MITCHELL MACHINERY COMPANY

GRAND RIVER AND STANTON AVENUES, DETROIT, MICHIGAN

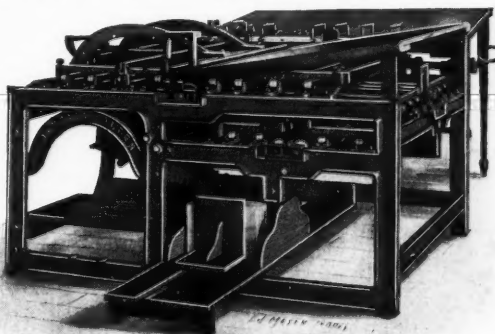
There Are Four Sets of **STEEL ROLLERS** in every **Mentges Folder**

So do not be deceived in purchasing a folder with only one set that is iron and the other sets wood, cloth-covered. If one set is good insist upon having the other three sets iron rollers. That is where we are making good. Four sets of Milled Steel Rollers, four sets of Saw Tooth Steel Folding Knives, Gripper, Straightener, Spring Cushion Boxes, Box Push Packer and other parts just as good.

CENTRALIA, ILL., Mar. 8, 1907.
MENTGES FOLDER CO.:

Gentlemen,— We put in a Mentges Folder a few weeks since, and find that it is even more than we expected of it. The folder does our work in a satisfactory manner, and we are exceedingly well pleased with it.

Very truly,
C. D. TUFTS & Co.,
Pubs., The Centralia Democrat.



GREENSBURG, IND., Mar. 6, 1907.
MENTGES FOLDER CO.:

Gentlemen,— I have one of your new improved folders, and find that I have found the missing link in the chain of a complete newspaper office, and for it I am thankful.

J. E. CASKEY,
Proprietor, Greensburg News.

\$225 will purchase our No. 2 Inserting Folder that will fold 4, 6, 8, 10 and 12 pages, pasting and trimming 8 and 10 pages.

Leading Jobbers are selling these folders. Write us for descriptive matter.

MENTGES FOLDER CO., Sidney, Ohio, U. S. A.

On Book Work

the two essentials are

Quality of Product and Cost of Production

Monotype Quality Each letter is cast by the Monotype separately, in the same manner and with the same accuracy as foundry type. The letters ARE NOT cast in bunches and then trimmed to make them near-perfect. Each character is entirely finished in the Mold. This gives a perfection of face and height-to-paper that no other method of casting approaches. It prevents defects that no amount of make-ready can remove.

Monotype Cost Cost of composition DOES NOT mean uncorrected matter on the galley, it must cover correcting and revising. The ease with which individual type is corrected, run around initials and cuts; the fact that with the Monotype the cost of this work is the wages of the compositor and not the wages of a machine operator, plus machine expense, make Monotype product cheaper than any other form of composition.

The Monotype Keeps up quality
Keeps down cost

Let us take this up with YOU

WOOD & NATHAN CO.

Selling Agent

1 Madison Avenue

New York City

* **SORTS CASTER** *

* Every Type, Border and Rule on this
* page cast on The Monotype *

* **COMPOSING MACHINE** *

* The book pages shown opposite were
* composed and cast on The Monotype *

Composed and Cast on the MONOTYPE

748

TRUSSES.

A, Aa, Am B Co; B, B & O; C, Cc, Cooper; D, D L & W;

One-eighth of gross area of web included in flange. A, Aa, B; if 90 ft or over, E; if length is less than 50 ft, only the cover plate horizontal legs of the flange angles are to be included in the flange no part of web included in flange. C, Cc, D, F, R, Y.

Web. Thickness, min, three-eighths of an inch, G; in highwa (C, O), five-sixteenths of an inch.

Total shear, acting on side next to abutment, to be taken as tr into flange angles within distance = depth of girder. A, Aa, B, E.

Web Splices. A plate on each inch thick, A, B; at least five-six web, and wide enough for 2 rows

Stiffeners. Generally require load. Intermediate stiffeners required between flange angles exceeds 50 ceeds 10,000 — 75 × depth thickness, C 12,500 — 90 × depth thickness, Cc; wh

web thickness, d = distance between Spacing usually = depth, or =

Unit stress, max, 10,000 — 45 where l = length of stiffener, r =

Dimensions of angles usually 3½

Flanges.

Unbraced length of flange (comp B, F, R, Y, 16 × width, A, C, = 20 × width, Aa, = 25 × width

Comp. flange has same gross area

Cover plates must not extend r plate, beyond outer line of rivets, A

heaviest plates are next the angl Cc, Y. One must extend full len

enough to take 2 extra rows of riv

Bracing, Riveting, Bearings

ings, below.

Bea

Beams in groups of 2, 3 or 4 for 3 ft apart, riveted to webs, B.

Composed of rigid members, riv

sect each other, and other member

center lines, passing through all

symmetrically in all directions, Y.

For Beam Girders. Ten-ine

beams, angle bracing between gird

apart. Connections to have at les

Lateral.

B, in through spans. Top bra

struts as deep as the chords; single

panel, for single track; double ang

B, in through spans, bottom br

angles, riveted to each other and t

than 4 rivets at each intersection a

B, in deck bridges, complete up

Oo, bottom end struts in all spa

Y, top and bottom lateral braci

bridges having sufficient head ro

Bonn a. Rh.

Bozen (Tyrol).

Braunschweig.

Breslau.

Brussel.

Cairo.

Carlsbad.

Cassel (Sachs).

Chemnitz.

Cherbourg.

Coblentz.

Cologne.

(Köln a. R.)

Constance.

Copenhagen.

Crefeld.

Darmstadt.

Davos-Platz.

Dortmund.

Dresden.

Dresden.

Drontheim.

Duisburg.

Düsseldorf.

Jairus' daughter raised. St. MARK, VI. Twelve apostles sent out.

30 And Jesus, immediately

knowing in himself that virtue

had gone out of him, turned

him about in the press, and said,

Who touched my clothes?

31 And his disciples said un-

to him, Thou seest the multi-

tude thronging thee, and sayest

thou, Who touched me?

32 And he looked round a-

bout to see her that had done

this thing.

33 But the woman fearing

and trembling, knowing what

was done in her, came and fell

down before him, and told him

all the truth.

34 And he said unto her,

Daughter, thy faith hath made

thee whole; go in peace, and

be whole of thy plague.

35 While he yet spake, there

came from the ruler of the syna-

gogue's house certain which

said, Thy daughter is dead:

why troublest thou the Master

any further?

36 As soon as Jesus heard

the word that was spoken, he

saith unto the ruler of the

synagogue, Be not afraid, only

believe.

37 And he suffered no man

to follow him, save Peter, and

James, and John the brother

of James.

38 And he cometh to the

house of the ruler of the

synagogue, and seeth the tu-

mult, and them that wept and

wailed greatly.

39 And when he was come

in, he saith unto them, Why

make ye this ado, and weep?

the damsel is not dead, but

sleepeth.

40 And they laughed him to

scorn. But when he had put

them all out, he taketh the fa-

ther and the mother of the dam-

sel, and them that were with

him, and entereth in where the

damsel was lying.

41 And he took the damsel

by the hand, and said unto her,

Talitha cumi; which is, being

interpreted, Damsel, I say unto

thee, arise.

42 And straightway the dam-

sel arose, and walked; for she

was of the age of twelve years.

And they were astonished with

a great astonishment.

43 And he charged them

straitly that no man should

know it; and commanded that

something should be given her

to eat.

Anacreon

124

anatto

A năc're on, Gr. lyric poet, -on'-tic.

a năc'ro tism, an a'cro'tic.

an a cru'sis, -crus'tic.

an a cu'sis.

an'a di plo'sis.

an'a dip'si a, -dip'sic.

an'a drom, a nad'ro mous.

an æ'ti o log'ic al (-ē'ti-).

a nă'nas (or -nă'- or -năn'-), A nă'-

nas, Bot. genus.

an an'drous.

An a n'as, Bib.

an an'ther ous, -ther um, -an'thus.

an'a pei rat'ic.

an'a pest or -păst, -pes'tic, -tic al,

-al ly.

phat an ti'a sis.

ph'o ra, pl. -ra.

ph ro dis'i a (-diz'-), -dis'i ac,

dit'ic, -di'tous.

plas ty, -plas'tic, an'a plăst.

ple ro'sis, -rot'ic.

p'no grăph, -nom'e ter.

p o dic'tic.

p tot'ic.

ty chus (-kus), pl. -chi (-ki).

ch y (-ark-), -arch ism, -ist,

'ic, -arch ize, -ized, -i zing,

'arch, an ar'chic (-kik), -chal

-chi al or -chic al (-kăl or -kî al

-kik al).

r'thri a, -thric, -throus.

throp'o da, an ar throp'o dous.

s.

sa'ra, -sa'rous.

seis'mic.

s ta'si us (-zhî us or -shî-)

state, -stat'ic.

s'tig mat'ic.

stome.

s' to mose (-môz), -mosed

môz), -mot'ic.

s'tro phe.

s'trous.

th'e ma, pl. -mas (-maz),

ma tize, -tized, -ti zing, -ti zer,

a ti za'tion, -mat'ic, -ic al, -al ly,

math'e mize, -e mized, -mi zing,

fi'ja, pl. -ja, a nat'i fer, an a-

er ous.

to'li an, -tol'ic.

t'o mize, -mized, -mi zing,

i zer, -o mism, -o mist, -o my,

a tom'ic, -ic al, -al ly.

t'o pism.

trep'tic, refuting.

trip'sis, -trip sol'o gy, -trîp'-

, pertaining to massage.

tron.

t'ro pal, -ro pous.

t'to. See Arnatto.

te, mêt, hêr, ice, In, nôte

at Borate Springs.

gs, Mendocino County, Cal. CaCO₃ 67, MgCO₃ 43, Na₂CO₃ 35-

lorado. 60° F.

et, New York City. NaCl 58, MgCO₃ 35, CaCO₃ 30, CO₂ 68½

Clara County, California. Na₂CO₃ 123, NaCl 118, FeCO₃ 13.

rax Lake, Lake County, California. NH₄HCO₃ 108, 103, NaCl

ounty, Indiana. NaCl 39, CaCO₃ + CaSO₄ 53, MgCO₃ + MgSO₄

Colorado. Na₂CO₃ 156, NaCl 170.

County, Kentucky. NaCl 166, MgCl₂ 55.

ng, Otsego County, New York. CaSO₄ and Ca(HCO₃)₂ 92,

CO₂ 39, NaCl 21, H₂S 4 cubic inches. 48° F.

gs, Saratoga County, New York. NaCl 128, Na₂HCO₃ 82,

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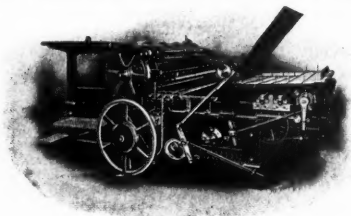
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IN
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AND
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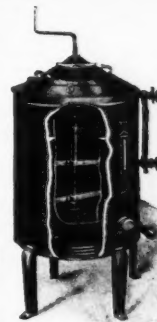
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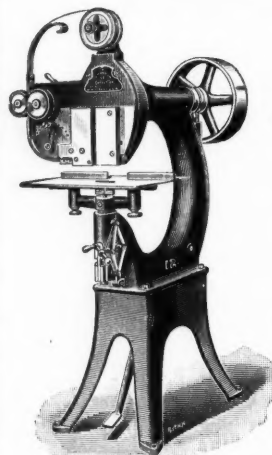
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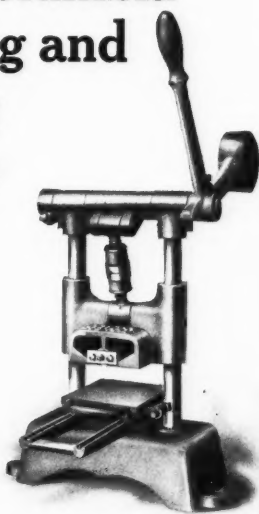
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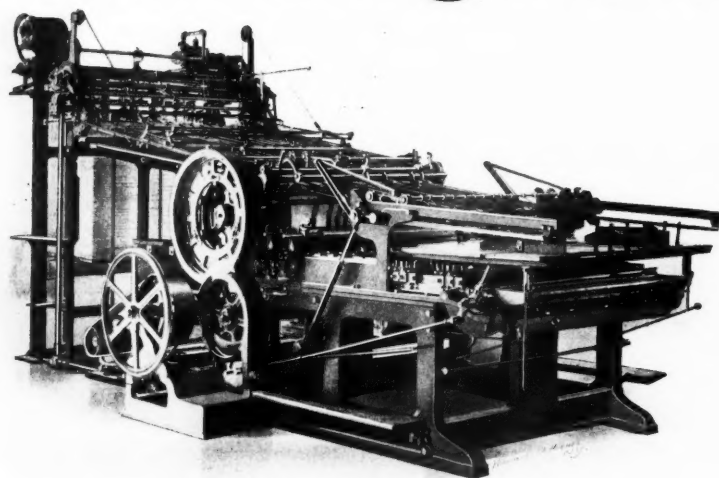
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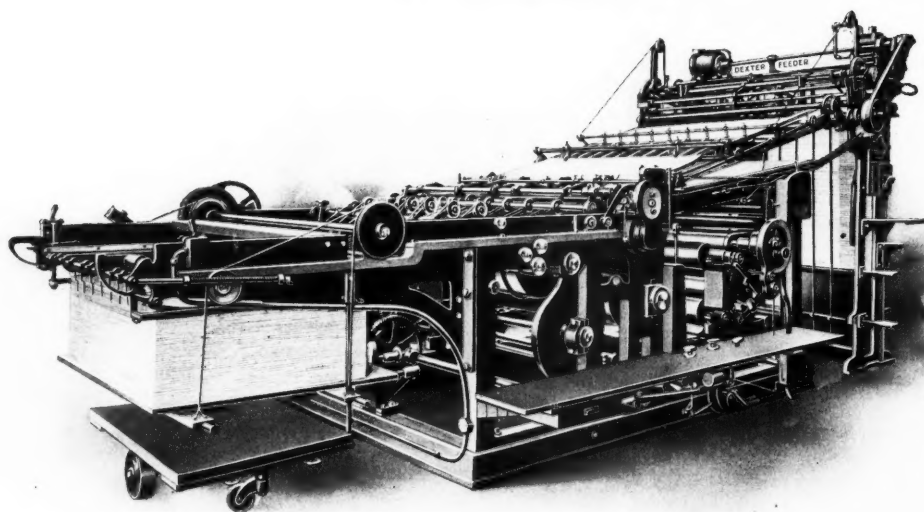
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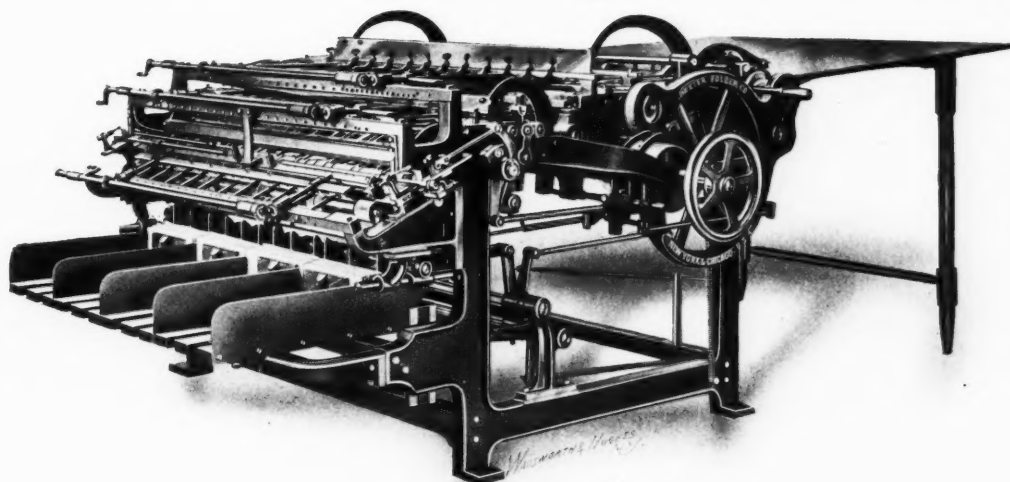
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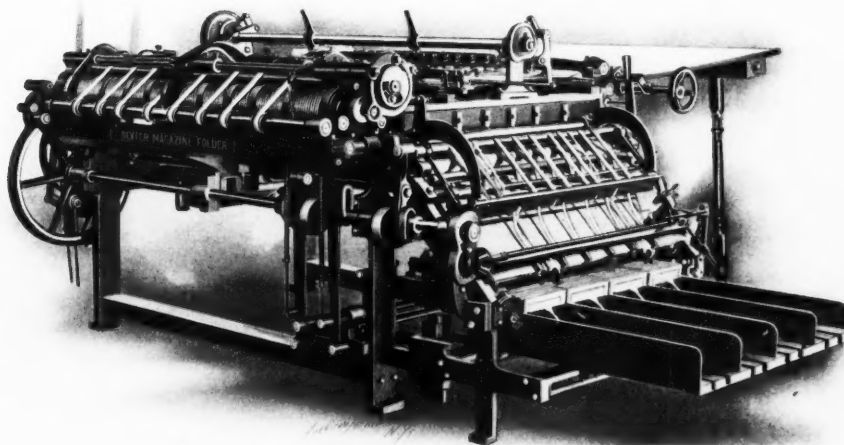
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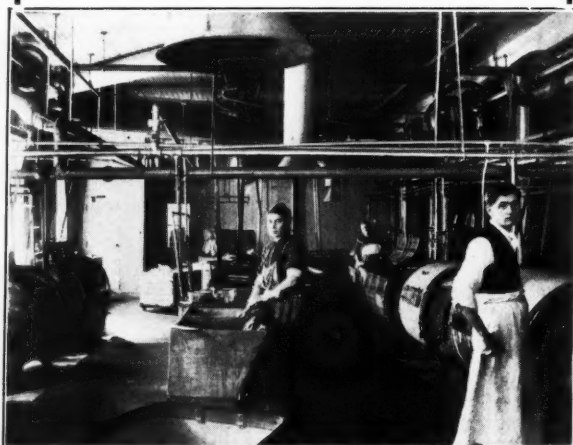
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Softens the inks, rendering them pliable and easily manipulated for any kind of stock. A great aid when your pressroom is cold.

Prevents offsetting and eliminates slip-sheeting.

Prevents pulling and picking on coated paper.

Can also be used with the same results in *Litho Inks*.

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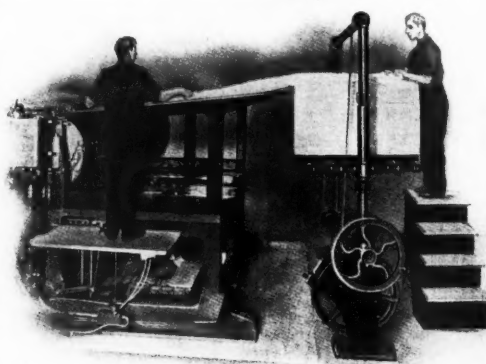
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AMERICAN TYPE FOUNDERS CO.	ALL BRANCHES
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If some one told you that they could increase your earning capacity, give you a greater output, assure you of more work in the same length of time, would you be interested? Well, that's what the



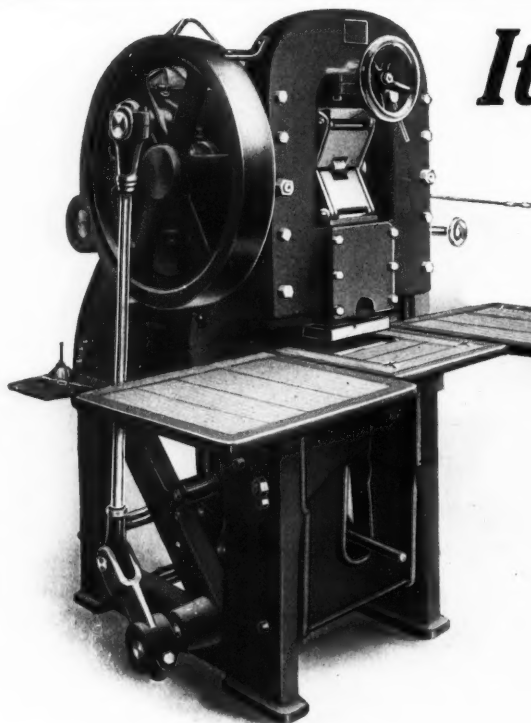
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The installation cost of a Hammer Paper Lift for each one of your cylinder presses is small as compared with your gain. Write for prices and further information.

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Size, 4½ x 9

It is a Fact—

THAT the New Carver Automatic Stamping and Embossing Presses contain more points of merit than any other machine of the kind in the market.

THAT recent demonstrations have proven that for *lightness in weight of wiping paper and quantity used* it can not be excelled.

THAT the open side frames provide for feeding and operating larger sheets than any other machine of its class.

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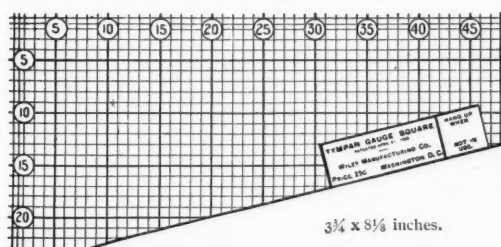
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For quickly
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accurately
placing the
gauge pins
on a
platen press



$3\frac{3}{4} \times 8\frac{3}{4}$ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

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KIMBLE - GREGORY GORDON-PRESS MOTOR

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"STANDARD" machines are time-savers and money-savers because of their efficiency, durability and reliability, and are the best machines to buy as they are the simplest in construction of any machines on the market, and have no intricate or complicated parts to get out of order.

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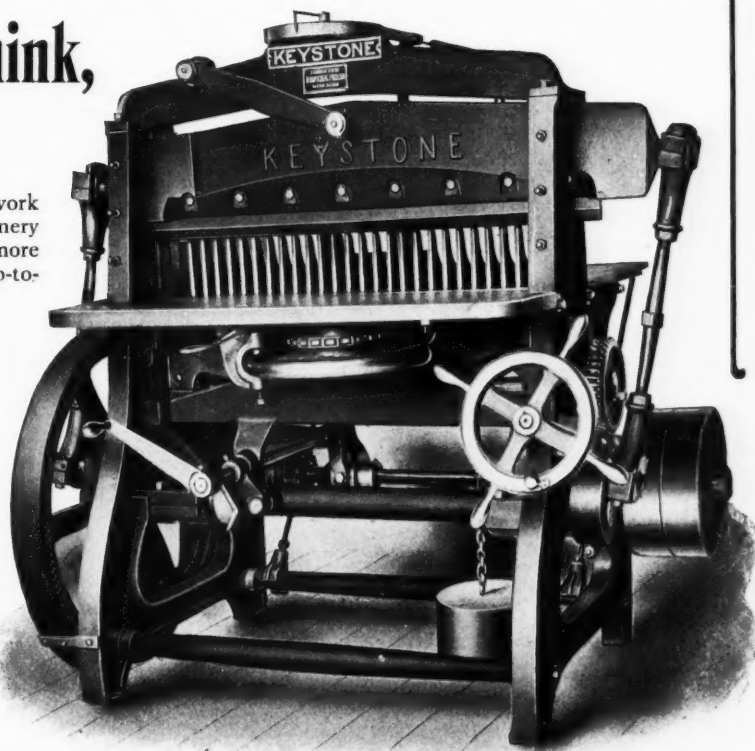
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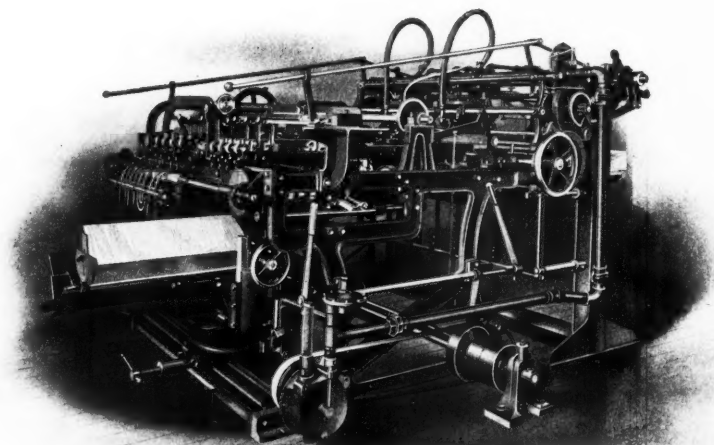
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No oiling of tape-pulleys, nor shifting of cams required for any sheet within the scope of the machine.

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Automatic Hand- Numbering Machine Model No. 50



123456

FACSIMILE IMPRESSION.

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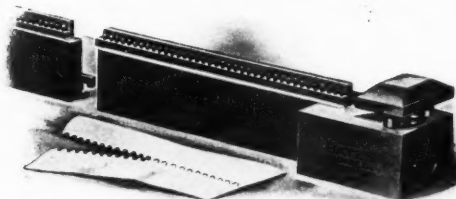
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Automatically

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Saves one operation. Perforates while you print.



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The Largest Factory in the World Devoted Exclusively to the
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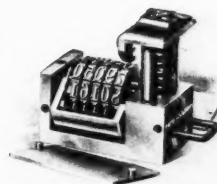


Nº 12345

FACSIMILE IMPRESSION.

Made to number backward to avoid
collating.

*Type-high—for General
Job Work.*

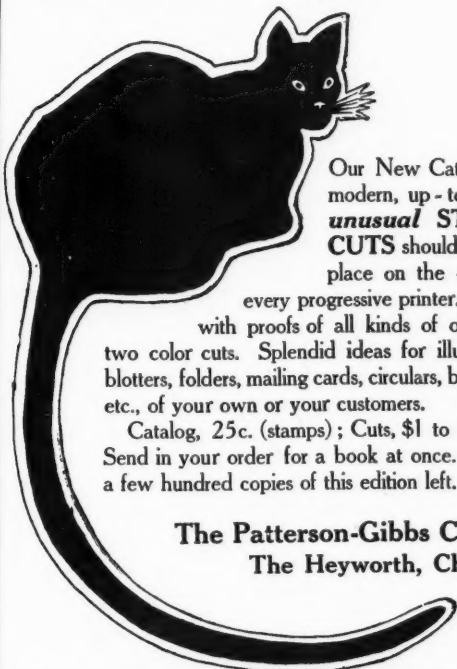


Model No. 27

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View, showing parts detached for
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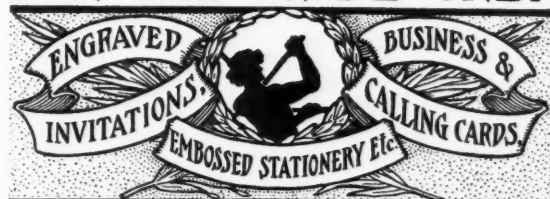
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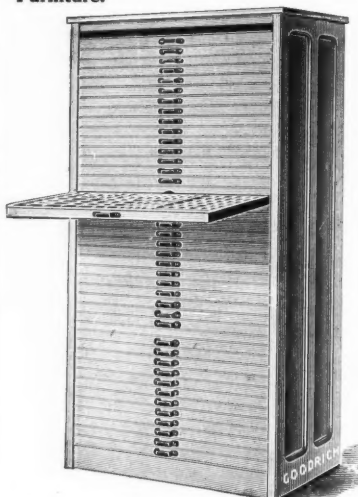
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COMPACT CABINETS36th
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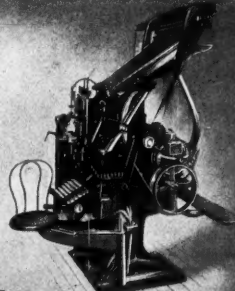


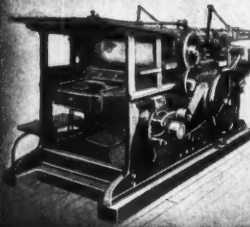
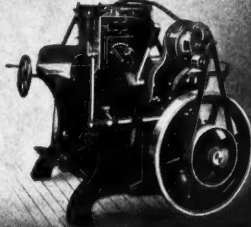
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LET US FURNISH ESTIMATES, ILLUSTRATED BY PHOTOS OF SUCCESSFUL INSTALLATIONS SHOWING THE JENNEY WAY OF DRIVING YOUR MACHINERY THIS IS OUR SPECIALTY AND EVERY EQUIPMENT IS DESIGNED AND BUILT ESPECIALLY TO MEET SUCCESSFULLY THE CONDITIONS UNDER WHICH IT IS TO OPERATE



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THE LATEST AND BEST

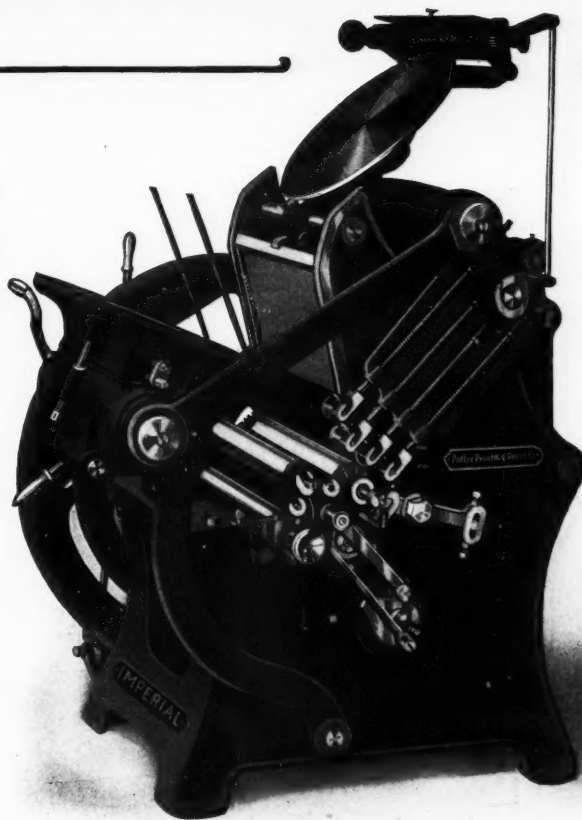
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of work.

Contains features found in
no other job press.

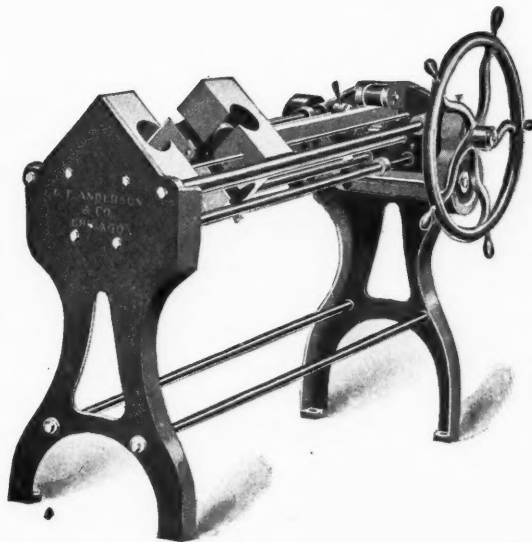
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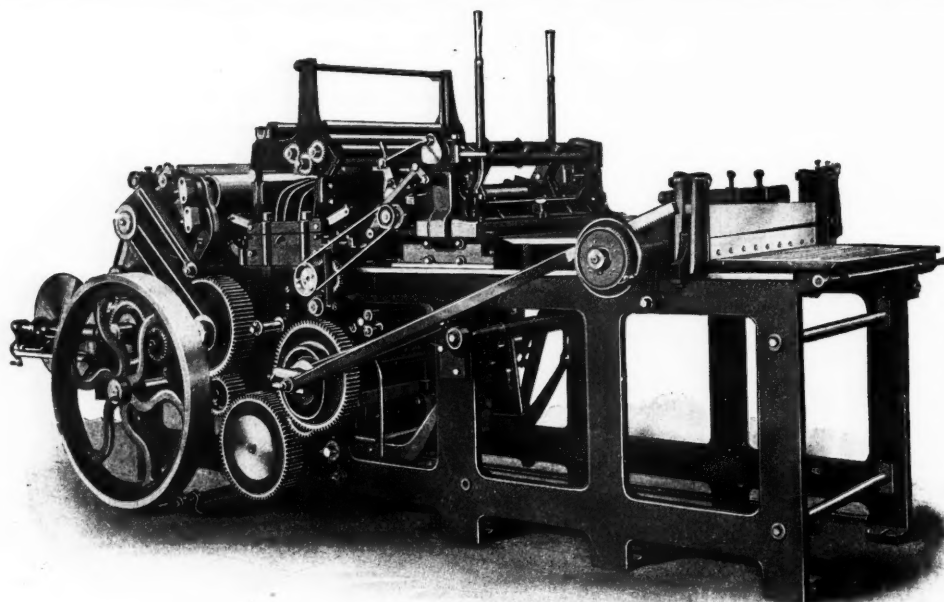


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prints on both sides, numbers, slits, cuts off
and has attachment for operating all the attachments
once, twice or three times to each impression.
Besides the attachments we can add many more for
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punching, rewinding, etc.

These presses will print
ON ANY KIND OF PAPER
which can be put up in rolls, and the register, slitting and cutting are perfect.

We have a new size, 15 x 30, now ready.

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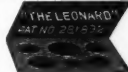
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KELSEY PRESS CO., Meriden, Conn.

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WANNER, A. F., & CO., 298 Dearborn st., Chicago. Iron Blocks, Wilson Patent Blocks.

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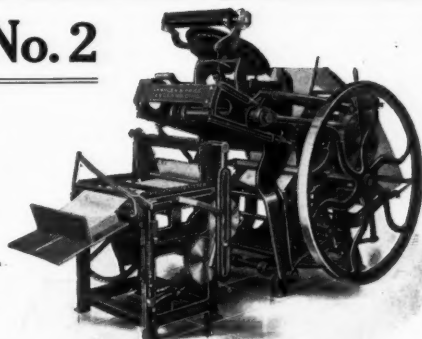
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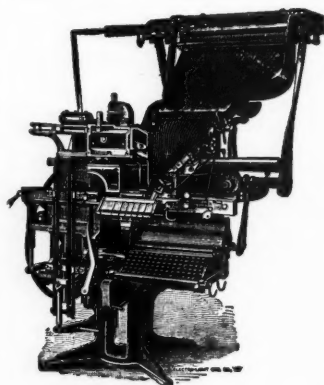
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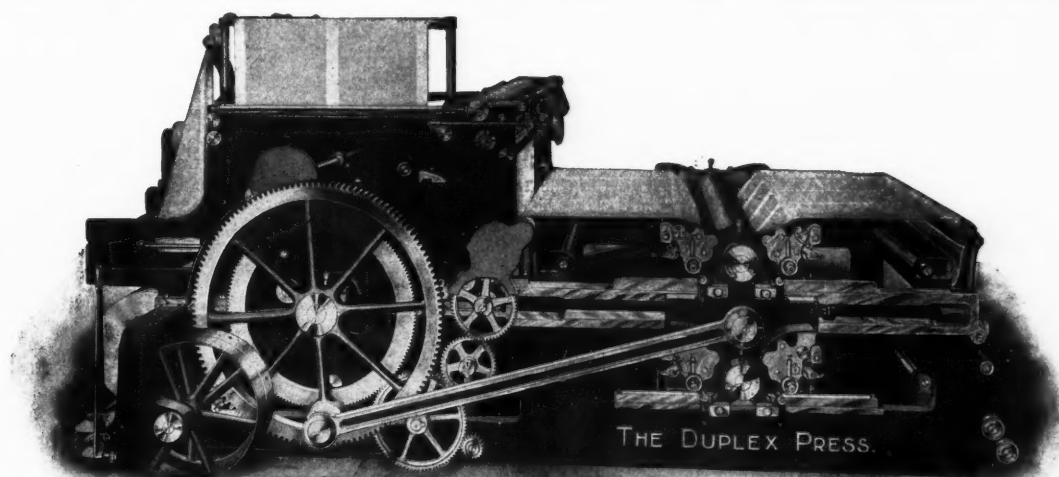
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 Toledo, Ohio, *Amerika Echo*
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 Baden, Germany
 Coethen, Germany
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 Belvidere, Ill., *Republican*
 Beaver Falls, Pa., *Tribune*
 Halifax, N. S., *Chronicle*
 Twin presses
 Sedalia, Mo., *Democrat-Sentinel*
 Emporia, Kan., *Gazette*
 Rock Island, Ill., *Argus*
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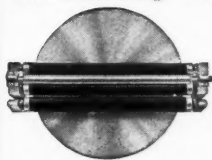
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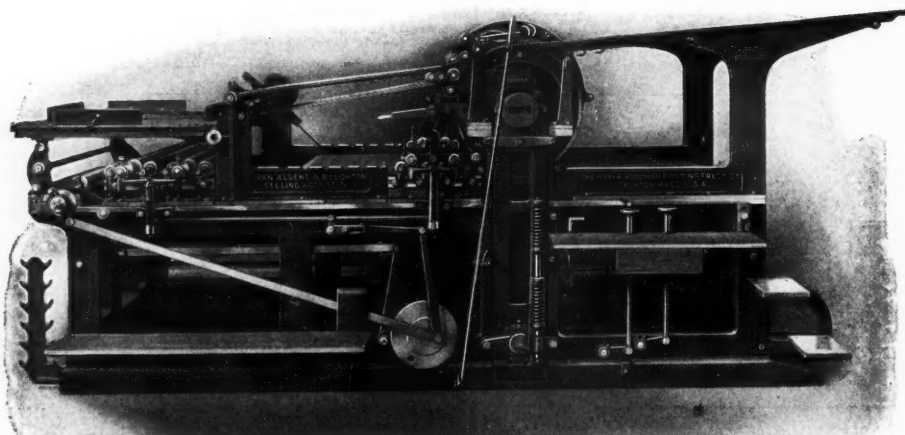


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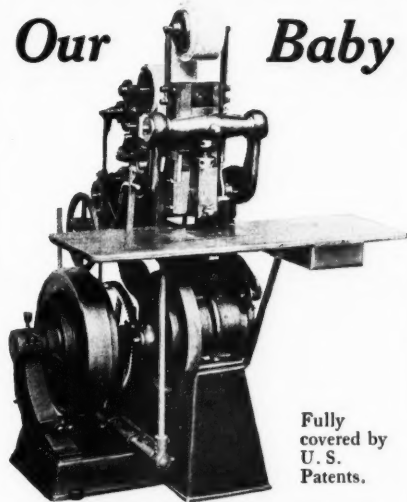
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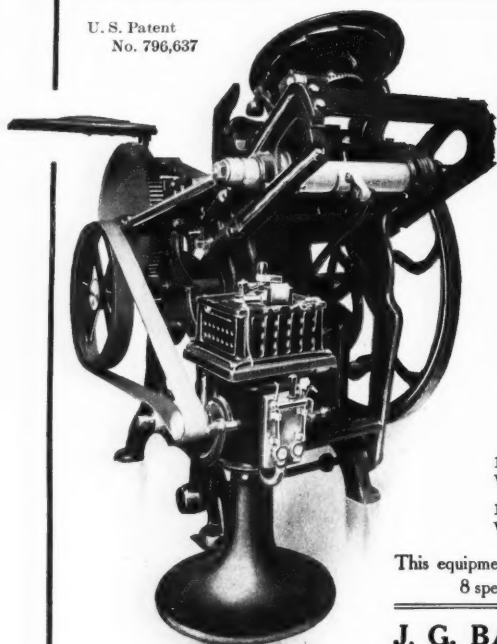
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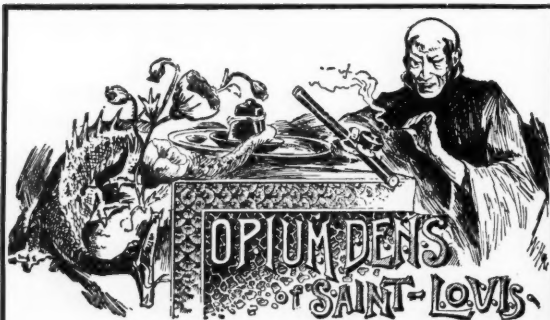
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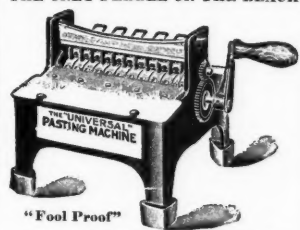
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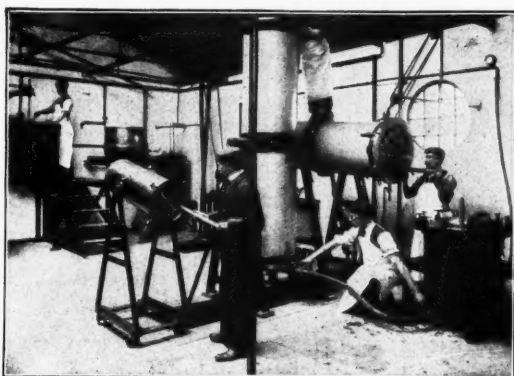
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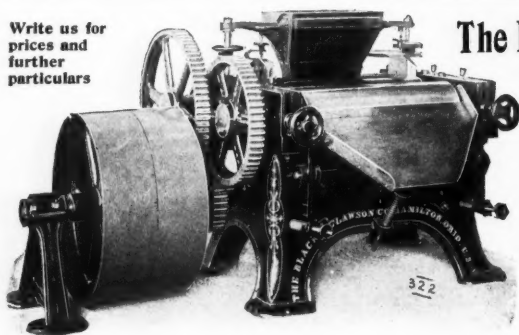
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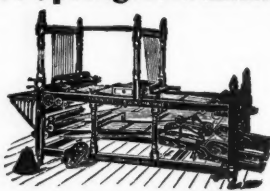
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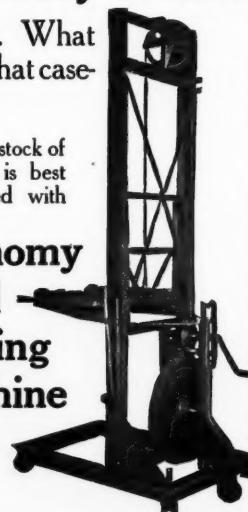
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